from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CORRESPONDENCE

1939

ARCHIVES OF AMERICAN ART

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THE BALTIMORE MUSEUM OF ART

WYMAN PARK · BALTIMORE, MARYLAND

January 3, 1939

Mrs. Edith Halpert
The Downtown Gallery
113 West 13th Street
New York, N. Y.

Dear Mrs. Halpert:

This is to advise you that a van of the Monumental Storage Company of Baltimore will call at your gallery on Monday, January 8th to collect the Stuart Davis "Radio Tubes" and, if possible, the Folk Painting which you are lending to our Modern Painting Exhibition from January 12th to February 11th.

According to present plans the van should arrive there between 2 and 4 o'clock in the afternoon.

Yours sincerely,

Margaret M. Powell

Margaret M. Powell,
Registrar

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PHILADELPHIA
WASHINGTON SQUARE
NEW YORK
500 FIFTH AVENUE
BOSTON
STATLER OFFICE BUILDING
CHICAGO
135 SOUTH LA SALLE STREET
SAN FRANCISCO
235 MONTGOMERY STREET
DETROIT
PENOBSCOT BUILDING
LONDON
BUSH HOUSE
TORONTO
80 RICHMOND STREET, WEST
MONTREAL
SUN LIFE BUILDING
BUENOS AIRES
SÃO PAULO

N·W·AYER & SON
INCORPORATED
ADVERTISING
HEADQUARTERS

PHILADELPHIA

CTC:VC

January 4, 1959

Mrs. Edith G. Halpert
113 W. 13th Street
New York, N.Y.

Dear Miss Halpert:

A friend of mine, Mr. Harry Batten, has a couple of early American pastels which he would like to dispose of. They are a pair and have figures in the foreground with stylized landscape backgrounds. Are you interested in seeing this type of work?

If you are interested, I think he would be glad to ship them over for your inspection, or if you are ever in Philadelphia, please let me know and we can arrange to have you see them.

Yours sincerely,

Charles Coiner
VC

C. T. Coiner
Art Director

ARCHIVES OF AMERICAN ART

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January 7, 1939

Mr. C.T. Coiner
Art Editor, N.W. Ayer & Son
Philadelphia, Pa.

Dear Mr. Coiner:

Would it be possible to send me photographs of the twon pastels owned by Mr. Batten? It is difficult to judge such material from description.

Naturally, we have no special desire to place pictures other than those in our own stock, but if the examples are exceptional, we are very glad to place them with some of our pet clients. Also, we occasionally arrange for an exchange. However, I am eager to cooperate with you and with Mr. Batten and shall do all I can to be of assistance when you send me the photographs.

After my Pennsylvania splurge, I doubt whether I can get away as far as Philadelphia in the near future. It was a great pleasure to see you and Mrs. Coiner. It was very gracious of you to let me come, as I wanted to see the house about which I had heard so much.

Sincerely yours,

ARCHIVES OF AMERICAN ART

nor to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 7th, 1939

Mr. G. H. Edgell, Director
Museum of Fine Arts
Boston, Mass.

Dear Mr. Edgell:

About a year ago, we sent to you on approval, a Karfiol painting called "Christina", which is now owned by the Carnegie Institute.

Although you returned the picture at the time, you expressed an interest in the work of Karfiol and I am, therefore, enclosing a reproduction of his most recent painting at present on view at the gallery with a special exhibition of new examples by six artists. I have no photographs of "Making Music" at the moment, but the reproduction is rather good although the superb color is completely lost.

Aside from being a magnificent canvas measuring 40 x 32, the subject seems particularly suitable for the Boston Museum. It is such an excellent record of the New England interior that it should have especial appeal to the Boston Museum visitors. I am most eager to have you see this painting and hope that you and Mr. Constable are planning to be in town during the exhibition which closes on January 21st.

It will be a great pleasure to see you again.

Sincerely yours,

EGH:sr

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Goodman-Walker INC
Fine Arts

H NELSON GOODMAN
CHARLES W WALKER

SIX HUNDRED SEVEN
BOYLSTON STREET
Boston Massachusetts

January 11, 1939

Mrs. Edith G. Halpert
Downtown Gallery
113 W. 13th St.
New York City

Dear Mrs. Halpert:

I expect to be in New York the first few days of next week and I plan to drop in to see you and look at the pictures we had some correspondence about last month. I thought I would let you know a day or two ahead so that you could perhaps be thinking the matter over and getting together pictures that you think might be suitable. As I wrote you I hardly think I will plan a formal exhibition, but I feel sure I can do some business if I can secure some fine examples of work by important American artists to sell at reasonable prices. I hope you will have some interesting things for me.

Very truly yours
H. Nelson Goodman
GOODMAN-WALKER Inc. by S. Hymoff

HNG/SH

TELEPHONE KENMORE 5370 CABLE ADDRESS GOODPRINT

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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

January 11, 1939

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Mr. Constable and I have considered very carefully the Preston Dickinson, Still Life with a Demijohn and have decided that we would prefer to look further for perhaps a more important and bolder work by this artist. I do hope that you will keep us in mind if you have any Preston Dickinsons coming in. He is certainly an important artist who should be represented in our collection.

I hope that we are going to have a chance to go over the Marins again with you and Mr. Stieglitz.

With kindest regards,

Very sincerely yours,

Charles C. Cunningham

Assistant Curator of Paintings

CCC/RFL

ARCHIVES OF AMERICAN ART

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BUCHHOLZ GALLERY

CURT VALENTIN

PLaza 5-9320 32 East 57th Street New York

January 12, 1939

The Downtown Gallery
113 West Thirteenth Street
New York, New York

Gentlemen:

I am getting together an exhibition of between thirty and forty important European works of art for the Golden Gate Exposition in San Francisco, which opens on February eighteenth.

My list includes loans from many private collections, museums, and dealers, but I still need a painting by Jules Pascin. Having heard that you have quite a few important pictures by this artist, I should like to ask whether you would be willing to send one of these pictures to the exhibition.

Please let me know whether you would, and I could come to your gallery soon to see what pictures you have.

Very truly yours,

Curt Valentin

CV:TG Curt Valentin

ARCHIVES OF AMERICAN ART

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January 13, 1939

Mr. W. G. Russell Allen
112 Pinckney Street
Boston, Mass.

Dear Mr. Allen:

Since you are interested in prints primarily, I am advising you of an interesting private collection which has been sent to us for disposal. Included are some grand Daumier lithographs, Lautrecs, Cezanne, Picasso, Matisse, etc..

These have not been offered elsewhere and I shall be glad to hear from you before taking any further action.

I hope you will come in soon. We are arranging a one-man show of your home-town boy, Jack Levine. This opens on January 17th.

Sincerely yours,

P.S. In our present exhibition, continuing until the 21st in the Daylight Gallery, there are five Sheelers, the largest number on view simultaneously for some time.

LGH

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January 13, 1939

Mr. George Blumenthal
50 East 70 Street
New York, N. Y.

Dear Mr. Blumenthal:

You may have seen some of the many enthusiastic reviews which have appeared in connection with our present exhibition of new Paintings by Karfiol, O'Keeffe, Marin, Sheeler, Cikovsky and Varian.

This exhibition is a special occasion for several reasons, the most important being the inclusion of five paintings by Charles Sheeler - the largest number of his pictures on view simultaneously since his last one man show in 1931.

I am very eager to have you see this group, and sincerely hope that you will come in before the closing date on January 21st. Sheeler is the only outstanding American artist not represented in the Metropolitan and it would be nice to have you become acquainted with his work.

Sincerely yours,

BRIARCLIFF JUNIOR COLLEGE
BRIARCLIFF MANOR · NEW YORK

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January 13, 1939

Downtown Gallery
113 West 13 Street
New York City

Dear Sir:

We have appreciated receiving the notices of your exhibitions.

From time to time one or two of our students have expressed a desire to attend an opening of an exhibition— an opportunity which is so rarely open to those who have no previous connection or acquaintance with your gallery. I would appreciate it very much if you could occasionally send me an invitation which I could give to an especially interested student.

Yours very truly,
Grace F. Huntley
art director

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January 13, 1939

Mr. Curt Valentin
Buchholz Gallery
32 East 57 Street
New York, N. Y.

Dear Mr. Valentin:

We shall be glad to cooperate with you in lending a painting by Pascin from our collection.

Among the other European artists I have, are included Pierre Roy, Chagall, and Per Krohg. You may see these too, when you come in. I am at the gallery most of the time, but would suggest that you 'phone before planning your visit.

Sincerely yours,

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January 13, 1939

Mr. H. Nelson Goodman
607 Boylston Street
Boston, Mass.

Dear Mr. Goodman:

I shall be glad to cooperate with you in connection with the $100. group of pictures.

When you come, we can discuss details and make the selection.

Sincerely yours,

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570 LEXINGTON AVENUE
SUITE 2211
NEW YORK, N. Y.

January 13, 1939

Miss Edith Halpert
Director
Downtown Gallery
113 West 13th Street
New York, N. Y.

Dear Miss Halpert,

I will be very glad to come to your cocktail party on Sunday, January 22nd if I am in town. I may go to the country Sunday, and so may not be able to accept your invitation.

Sincerely,

A. Conger Goodyear

ARCHIVES OF AMERICAN ART

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January 15, 1939

Mr. Francis Taylor
Director, Worcester Art Museum
Worcester, Mass.

Dear Mr. Taylor:

Are you planning to be in New York soon - and if so, may we expect you to visit the slum area below the Mason and Dixon line? It has been a mighty long time since I last saw you, on the occasion of the Sheeler sale.

It just occurred to me that you are due for another purchase. We have a superb new Karfiol which you may have seen reproduced in last week-end's papers. This painting, "Making Music", is Karfiol's most recent canvas. It is magnificent in color (the photograph certainly can't do it justice) and particularly suitable for a New England museum in subject. The interior is early American with Folk Art paintings on the wall. I wish you could arrange to see it. If you are not considering a trip to the city I shall be glad to send the picture on to Worcester for consideration. Please let me know.

I have heard rumors to the effect that you are arranging a Folk Art exhibition for the World's Fair, concentrating on portraits of the period. Although we have kept our collection quiet, you may know that we have the most comprehensive, important group of paintings dating from 1720 to 1850, including about two hundred portraits of all types and all other subjects. I should be glad to cooperate with you if you are actually planning such a show and are borowing pictures.

In any event, I hope to hear from you about the Karfiol, and look forward with great pleasure to a visit from you. My very best regards.

Sincerely yours,

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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

January 14, 1939

Downtown Gallery
113 West 13th Street
New York, New York

Gentlemen:

We shipped to you Thursday, January 12, by Railway Express prepaid, one painting, Still Life, by Preston Dickinson.

In order that our records may be complete, will you kindly sign and return the enclosed receipt to me together with the original receipt issued by the Museum of Fine Arts.

Very truly yours,

Dorothy E. Field

Dorothy E. Field

DF:F
Enc.

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January 15, 1939

Mr. Gordon Washburn
Director, Albright Art Gallery
Buffalo, New York

Dear Mr. Washburn:

As I originally advised you, the Kuniyoshi one-man show opens next week. We are having a cocktail party (I wish you could be here) on Sunday, January 22nd and must hang the exhibition on the preceding day. Therefore, I am sending this reminder for the two paintings you have on loan. Please ship them on receipt of this letter.

It may interest you to know that the Art News and the Art Digest both selected "Waiting" for reproduction as a cover. To avoid duplication, I finally convinced the latter to substitute another picture which will appear on the Feb. 1st cover, and the News on the 4th. The exhibition - from all present indications - will definitely place Kuniyoshi as artist #1 in America and we are delighted with the reaction of the few important persons who have seen the canvases.

It would be a fitting gesture to include the Kuniyoshi in your first group of purchases - and if you are convinced that Buffalo should have an outstanding example, I certainly would urge "Waiting" without waiting and losing it. Also, while "The Morning After" is too small for a museum collection, some private collector should snap it up before the exhibition in New York.

Please let me know what you have decided to do. My very best regards.

Sincerely yours,

Budemer

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January 15, 1939

Mrs. Davis Dunbar
140 Delaware Avenue
Buffalo, New York

Dear Mrs. Dunbar:

Under separate cover, I am sending you a detailed list of the pictures you selected for your exhibition - adding substitutions where pictures were sold. Unless I hear to the contrary, I shall send on the entire group, unframed. They will be packed here to save you those charges and will be sent via express collect.

I think your idea to retain some of the pictures is a good one. Since you are planning to run the gallery for a period of months, it is advisable to keep a number of the more desirable artists to give visitors an opportunity to reacquaint themselves with the work. The more subtle painters are always at a disadvantage in group shows, as the obvious, striking pictures are far more effective at first glance. On the other hand, for a longer range program, the better artists gain considerably and become continuous sellers.

It is difficult for me to make suggestions, as I am not familiar with the Buffalo market at large. I find that one-man shows create not only greater interest among the public and press, but also furnish a better income for the gallery. Unless you have a sufficient number of seasoned collectors, the younger, inexpensive men bring better results. This method also gradually reduces the fear of plunging and creates self-confidence in the buyers. I should be delighted to cooperate with you in your experiment. When you are next in town, perhaps you can have lunch with me so that we may discuss the matter more fully.

I hope you will be in New York during the Kuniyoshi one-man show which opens on January 24th and continues for three weeks. We are having a cocktail party for Kuniyoshi on Sunday, the 22nd from five to seven and should love to have you.

Sincerely yours,

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January 15, 1939

Mr. Seymour H. Knox
1608 Marine Trust Building
Buffalo, N. Y.

Dear Mr. Knox:

On the chance that your plans may bring you to New York next week, I am writing to invite you to a special cocktail party we have arranged for Kuniyoshi, to be held at the gallery on Sunday, January 22nd, between five and seven o'clock. It will be fun, as most of the guest will be artists. I do hope that you will be here at the time.

I have just written to Mr. Washburn asking for the return of the two Kuniyoshi paintings you have on loan. "Waiting" is being reproduced as the cover on the February 4th Art News, and although the Art Digest also wanted the same picture for the February 1st cover, we asked them to choose a substitute to avoid concentration on one canvas in the show.

You and your committee made such an excellent selection, that I feel you will realize the advisability of retaining "Waiting" for your contemporary room at the museum. It is unquestionably one of the outstanding paintings of the 20th century. And "The Morning After", is a gem for a private collection. Both pictures should remain in Buffalo. If, however, the decision is not made before the exhibition, I have good reason to believe that they will be among the first pictures sold.

I look forward to s eeing you. Kuniyoshi adds his invitation to the party.

Sincerely yours,

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San Francisco Bay Exposition, A California Non-Profit Corporation
Sponsor For
GOLDEN GATE INTERNATIONAL EXPOSITION
February 18th—December 2nd, 1939
DEPARTMENT OF FINE ARTS
585 Bush Street, San Francisco, California, U. S. A.

Baltimore, Maryland
January 16, 1939

Division of American Painting
Roland J. McKinney, Director

Eastern Office
905 Maryland Trust Building
Baltimore, Maryland

Dear Mrs. Halpert:

On the eve of my departure for San Francisco to install my American Show I wish to express my sincere appreciation for all that you have done to assist me.

Without your good counsel and generous assistance I should not have been able to bring my exhibition to such a successful conclusion.

Please forgive me for not writing to you sooner but I have been overwhelmed with last minute details which prevented me from writing until now.

I have instructed my Secretary to send you an official receipt of your loans for purposes of record which you will receive within the next ten days.

Looking forward to seeing you upon my return in late February and with kind personal regards and again many thanks for all that you have done, I am

Sincerely,

Roland McKinney

R. J. McKinney, Director
Division of American Paintings

Mrs. Edith Halpert, Director
The Downtown Gallery
113 West 13 Street
New York City, New York

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Free Detroit Inst. of Art.

January 17th,1939.

Mr. John D. Morse,
Managing Editor,
The Art Quarterly,
Detroit, Michigan.

Dear Mr. Morse:

Thank you for your letter and for the recent issue of The Art Quarterly.

As I explained to you in a previous letter, our advertising budget is extremely limited. We concentrate merely on a few newspapers and the two inexpensive magazines which devote a great deal of space to American contemporary Art.

If business should improve as much as is being predicted, I shall certainly avail myself of the opportunity in advertising in your publication.

Sincerely yours,

EGH:AJ

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BEST OF CARE GIVEN ALL ARTICLES MOVED, PACKED OR STORED, BUT WE DO NOT ASSUME RESPONSIBILITY OF LOSS OR DAMAGE, EXCEPT BY PRIOR ARRANGEMENT

W. S. BUDWORTH & SON

PACKERS AND MOVERS OF WORKS OF ART
COLLECTING AND PACKING FOR ART EXHIBITIONS A SPECIALTY
PHONE CO LUMBUS 5-2194 424 WEST 52nd ST., NEW YORK ESTABLISHED 1867

January 18, 1959

Downtown Gallery,
Mrs. E.G. Halpert,
115 W. 13th St.,
New York City.

Dear Mrs. Halpert:

In reply to your card of the 17th wish to advise that the Niles Spencer painting, "Truro Hills" was shipped to the University of Illinois, Urbana, Ill. for the exhibition arranged by Mr. LaForce Bailey.

Faithfully yours,

W.S. BUDWORTH & SON

BY Charles W Johnson

CWJ/AS

THE BUFFALO FINE ARTS ACADEMY . ALBRIGHT ART GALLERY
BUFFALO, NEW YORK . GORDON WASHBURN, *Director*

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January 18, 1939.

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York City.

Dear Mrs. Halpert:

Although we have not as yet had a final meeting of our Committee in connection with the first purchase of pictures for our Room of Contemporary Art, I hasten to write to you concerning the Kuniyoshis .

They have been sent to you today and will, I trust, arrive in good shape and in good time for your opening. Naturally they were enormously admired and attracted no end of attention, though all who saw them over a period of time felt that the smaller of the two was really the most interesting. The Committee in its meeting has felt, however, that they would like to see more work by Kuniyoshi before choosing a painting by him for our Room. We have all agreed that we wish one and that there is no question about its purchase but are anxious to review a larger number before making the final decision. I shall see you about this matter when I am in New York next week.

The same, I think, is felt concerning Pascin.

As a matter of fact I have a good deal to discuss with you and will be very happy to talk things over as soon as possible. I shall get in touch with you when I am at the Gladstone the week of January 22nd. Unfortunately I do not arrive until Monday morning so can not be present at the cocktail party on the preceeding day.

With best wishes,

Sincerely yours,

Director. Gordon Washburn

GW:WB

P.S. May we keep the Carl Walters "Inlaid Duck" in Buffalo so that Mrs. Dunbar (Anna Glenny, the sculptress) may borrow it for her little art shop for its opening exhibition in February?

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WORCESTER ART MUSEUM
WORCESTER, MASSACHUSETTS, U.S.A.

January 19th, 1939.

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13 Street
New York, New York.

Dear Mrs. Halpert:

It is always pleasant to hear a voice from the past. I hope the time may not be far distant when we can go slumming together because, believe it or not, I would really like to see some American painting for a change, as we have been all snarled up in the warp and woof of Flemish art for the past few months.

I should like to see the Karfiol when I come to town. And by the way, the Folk Art exhibition during the World's Fair will not be held in Worcester. The hurricane caused so much damage to our roof that we have to do some rather drastic alterations this summer, lifting off the whole top of the old building, so that we have no space for anything but a print show. I understand the Fogg Museum is flirting with the idea. You might get in touch with Mr. Thatcher. Best regards.

Sincerely yours,
Francis Henry Taylor,
Director.

FHT:pm

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SEYMOUR H. KNOX
MARINE TRUST COMPANY BUILDING
BUFFALO, NEW YORK

January 23, 1939

Mrs. Edith Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

On my return from Aiken I find your invitation to meet Mr. Kuniyoshi on Sunday, January 22nd. I am sorry I could not acknowledge this invitation earlier.

I expect to be in New York the first week in February and plan to stop at your gallery and see the Kuniyoshi Exhibition. Mr. Washburn left for New York last night and you will doubtless see him in the next day or two. We appreciated very much the loan of the two Kuniyoshi paintings for the opening of our room.

Sincerely yours,

Seymour Knox

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POL / [illegible]

January 24th,1939.

Mr. D. M. Ferry, Jr.,
c/o Detroit Institute of Art,
Detroit, Michigan.

Dear Mr. Ferry:

If you are planning to be in New York in the near future, I hope you will come in to see our comprehensive collection of early American paintings.

These include rare examples of portraiture and American genre, dating from 1720 to 1840, and represent a cross-section in the field of Folk Art.

I am sure that you will find some exceedingly interesting material, and hope that you will pay us a visit soon.

Sincerely yours,

EGA:AJ

Art Finn

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January 31, 1939

Mr. Harry F. Dupont
Winterthur, Delaware

Can offer you rare bargain on six paintings by Linden Park illustrated and described in Antiques February issue pages eighty-four and five. Extraordinary Pennsylvania items. Please wire if interested.

The Downtown Gallery

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POL

January 24th,1939.

Miss Grace L. Huntley,
Art Director,
Briarcliff Junior College,
Briarcliff Manor, New York.

Dear Miss Huntley:

In accordance with your request, we are sending you a Catalogue of our present show, and will add your name to our mailing list for future announcements.

In this Gallery, we do not have special openings. On several occasions, we have arranged a private party for the artist and his friends. If, in the future, we have similar parties, we shall be glad to send invitations for your students.

Sincerely yours,

EGH:AJ

ARCHIVES OF AMERICAN ART

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January 24th,1939.

Mr. Homer Saint Gaudens, Director,
Carnegie Institute,
Pittsburgh, Pa.

Dear Mr. Gaudens:

Within the next few days I shall have a large group of Karfiol photographs for your consideration. When are you planning to be in town? I was hoping that you would come in, so that a careful survey could be made of the entire group of pictures available.

After some negotiations, Life Magazine has tentatively agreed to run a special feature on Bernard Karfiol in conjunction with your exhibition. Miss Varga holds acomplete set of photographs for consideration, and for consultation with the higher-uppers.....Have you any suggestions, or would you prefer to work directly with the Magazine when a definite decision is made.

Sixteen of the pictures are being shipped to Baltimore in the near future for a special exhibition, and unless I hear to the contrary from you, will be sent on directly to Pittsburgh,with the balance of the Show coming from us later.

Won't you please let me know what you wish done in the matter?

Sincerely yours,

EGH:AJ

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Julian Gate

January 24th, 1939.

Mr. R. J. McKinney, Director,
Division of American Paintings,
905 Maryland Trust Bldg.
Baltimore, Maryland.

Dear Mr. McKinney:

Thank you for your very nice letter. It was a great pleasure to co-operate with you, and I hope that I shall have occasion to do so again in the near future.

I am very eager to know how the exhibition is accepted in San Francisco, and have already subscribed for the newspaper featuring the exhibition. Any additional gossip about the Show will be most welcome.

I look forward to seeing you when you come to the City in February.

Sincerely yours,

EGH:AJ

ARCHIVES OF AMERICAN ART

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January 24th,1939.

Mr. Charles C. Cunningham,
Assistant Curator ofPaintings,
Museum of Fine Arts,
Boston, Massachusetts.

Dear Mr. Cunningham:

The Present Dickinson painting arrived. If at some future time, I come across what might be considered a more important example, I shall communicate with you.

As you may know, there are none in the open market, but some private collector may wish to dispose of his for the obvious reasons of "insufficient funds".

If you are planning to be in New York before February 11th, I would strongly urge you to visit the Kuniyoshi exhibition, which opened today. It is a magnificent show, and one of the highlights of the season. You will no doubt read a good deal about it, as the various magazines are featuring Kuniyoshi.

Sincerely yours,

EGH:AJ

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN, NEW YORK
TELEPHONE, NEVINS 8-5000 CABLE ADDRESS, BROOKMUSE

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January 25, 1939

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

I am enclosing a list of the papers which I have chosen for our International Water Color Show. You will see that it is typed on our invitation form which gives the dates and other information about the Exhibition. I am also sending you entry cards to be filled out and returned to us by February First. I shall notify you later as to when our truck will call for the paintings.

May I thank you for your generous help in cooperating with us on this Exhibition..

Very sincerely yours,

John I. H. Baur

John I. H. Baur
Curator of Contemporary Art

B:M

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FIFTY EAST SEVENTIETH STREET

January 27, 1939.

Mrs. Edith G. Halpert
113 West 13th Street
New York City.

Dear Mrs. Halpert:

Referring to your letter of January 13th I regret that it was impossible for me to visit your Gallery to see the paintings mentioned by you as I have been confined to my room since over three weeks.

Sincerely yours
George Kunnemittal

ARCHIVES OF AMERICAN ART

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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

January 27, 1939

Mrs. Edith Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Thank you very much for your note about the Preston Dickinson. I do hope that you will keep us in mind if any important picture turns up.

In regard to the Kuniyoshis and the Marins, I hope that on our next visit to New York sometime in February Mr. Constable and I will be able to see these pictures.

With kind regards,

Very sincerely yours,

Charles C. Cunningham

Assistant Curator of Paintings

CCC/RFL

ARCHIVES OF AMERICAN ART

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January 28, 1939

Mr. Charles Rogers
Assistant Director, Baltimore Museum of Art
Baltimore, Maryland:

Dear Mr. Rogers:

Under separate cover, I am sending you several photographs of the Karfiol paintings you selected for your exhibition. I am including one of "Making Music", which created almost a sensation when it was shown recently at the gallery. Although I had promised the picture elsewhere, your dates fit in and we can let you have it if you wish to make a substitution. My records indicate that your dates are February 21 to March 19. Is that correct?

Have you communicated with the museums and private collectors regarding loans? I am listing the Karfiols to be borrowed:-

Christina.....CARNEGIE INSTITUTE
Hills.....METROPOLITAN MUSEUM
Seated Nude.....MUSEUM OF MODERN ART
Hilda.....WHITNEY MUSEUM

The Kuniyoshi situation is becoming somewhat complicated. During the first few days of his exhibition here, we have sold two of the pictures listed in your group - "I'm Tired" to the Whitney Museum and "I Think So" to the Albright Gallery in Buffalo. It will be necessary to write to these institutions for loans. Also, there is a great likelihood that others will be sold. If you are planning to be in town before the closing on February 11th, perhaps we can discuss the matter and suggest substitutions. Several of the private owners will be glad to cooperate and I can send you photographs if you wish. However, I should love to have you see the entire group on view. It is a magnificent exhibition.

Sincerely yours,

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Goodman-Walker INC
Fine Arts

H NELSON GOODMAN
XXXXXXXXXXXXXXX

SIX HUNDRED SEVEN
BOYLSTON STREET
Boston Massachusetts

Jan. 28, 1939

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th St.,
New York City

Dear Mrs. Halpert:-

Thanks for sending the pictures off to me so promptly. My customer likes the Dickinson "Long Island Landscape" and I have been doing my best to make the sale. I wonder whether you can help me out a little. In the first place, if he should purchase it, would you be willing to allow a little longer time than usual for payment? As you know, we pay all our bills promptly, and always make advance arrangements when our customers need more time. In the second place, could you possibly reduce the price to $250. net? I feel that such a concession would be a great help in closing the sale, and I hope you will be able to cooperate because I am sure this customer will buy more from both of us in the future. If you find it absolutely impossible to meet that price, then would you be willing to include the drawing "Eastport, L.I." with the pastel at $300. for the two? My customer likes the drawing, and this might be enough inducement to close the sale, but I hope you will make the greater reduction if possible, because that would give us a much better chance.

Very truly yours,
H Nelson Goodman
GOODMAN-WALKER, Inc.

TELEPHONE KENMORE 5370 CABLE ADDRESS GOODPRINT

ARCHIVES OF AMERICAN ART

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January 30, 1939

Mr. H. Nelson Goodman
607 Boylston Street
Boston, Mass.

Dear Mr. Goodman:

As I advised you during your visit, I purchased the pastel, "Long Island Landscape" directly from Dickinson at a very special price - $300. and gave you that quotation as I want to cooperate with you and also wish to raise some money. However, I shall include the drawing to assist you in making the sale for our mutual benefit. The client will really get a rare bargain. (Or $275. for the pastel alone).

If it is necessary to extend part of the payment, it will be satisfactory to us. Will two months do? Please let me know.

I hope that the deal will go through, and that the client will alos take advantage of the Marin and the Sheeler. I can tell you confidentially that a large retrospective exhibition of Sheeler's work in all media will be held in New York in October, at the most important institution here.

Sincerely yours,

LGH;SF

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THE BALTIMORE MUSEUM OF ART

WYMAN PARK · BALTIMORE, MARYLAND

Office of the Director

January 31, 1939

Miss Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, N. Y.

Dear Miss Halpert:

I wish to thank you for your letter of January 28th., and also the photographs which I received today.

The dates for the exhibition are February 21st., to March 19th., as stated in your letter.

As suggested, I have written today the museums and private collectors regarding the lending of the four Karfiols you mentioned.

I am planning to come up to New York next week, perhaps Tuesday or Wednesday, and we will then go over the Kuniyoshi situation. I received the announcement of your exhibition of his work, and I am looking forward with great pleasure to seeing it when I come up.

Very sincerely yours,

Charles R. Rogers

Charles R. Rogers,
Assistant Director

CRR:bn

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January 31, 1939

Mr. Irving Blumenthal
United Dressed Beef Co.
43rd Street at First Avenue
New York, N. Y.

Dear Mr. Blumenthal:

I am sending you this note as a reminder that the Kuniyoshi one-man show is now in progress. As you own an example by this extraordinary artist, I feel certain that you will not want to miss the exhibition.

I look forward to seeing you.

Sincerely yours,

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CARNEGIE · INSTITUTE
DEPARTMENT · OF · FINE · ARTS
PITTSBURGH · PENNSYLVANIA

HOMER · SAINT · GAUDENS
DIRECTOR

January 31, 1939

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

Thanks for your letter of January 24.

The eighteen Karfiol photographs are here. They are fine for our exhibition except for the fact that a number of them have been in Internationals. However there is nothing to be done about that but to include as many new canvases by Karfiol as you can help us assemble. What about "Making Music," which was reproduced in the Art News for January 14, 1939. May we have that?

You write of sixteen paintings that are being shipped to Baltimore and that will eventually come to Pittsburgh. Will you give us a list of these.

That's good about Life Magazine running a special feature on Karfiol. We have worked with Margaret Varga, and we will be glad to do anything we can to help with the feature. The more photographs you send her to select from, the better.

We are keeping in mind the Karfiol paintings which belong to Dr. Saklatwalla and Mr. Balken. We will be able to borrow those I am sure.

In your letter of December 17 you asked about drawings and water colors. We would prefer them framed rather than to show them simply under glass. That is never very satisfactory. We could frame the drawings and water colors here if we had them in good season.

I plan to be in New York early in March, and I will be in to see you about this exhibition and the International. A little later on, when I know my schedule better, I will make a definite date with you.

Sincerely yours,

Director

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Goodman-Walker INC
Fine Arts

H NELSON GOODMAN

SIX HUNDRED SEVEN
BOYLSTON STREET
Boston Massachusetts

Jan. 31, 1939

Mrs. Edith Halpert
Downtown Galleries
113 W. 13th St.
New York City

Dear Mrs. Halpert:

Thank you for your letter of the 30th. I feel that your willingness to include the Dickenson drawing along with the pastel for $300, together with your willingness to accept deferred payment, will make it possible for us to conclude the sale. I should think that two months would be sufficient time if you bill us February 1. I should like to have it just a little elastic because my customer is in the habit of making payments whenever he receives dividends, etc. He is thoroughly reliable, but I do not like to ask him to set an absolutely definite date for payment since he has been accustomed to the informal plan just described. It is possible that he may pay part or all of the amount before the two months is over. In any case you may be sure that we will make payment to you as soon as we have received payment ourselves, and that the time will not be unreasonably long.

I am afraid that the Marin drawings are too slight for my customer and I should like to find a more typical Sheeler as he does not care for the one we have here. I wish you had some photographs of any drawings or small paintings that may become available, because I should like to have my customer acquire a good example before October.

With thanks for your cooperation.

Very truly yours
H Nelson Goodman
GOODMAN-WALKER Inc. JH.

TELEPHONE KENMORE 5370
CABLE ADDRESS GOODPRINT

P.S. If there should be any difficulty about closing the sale of the Dickensons, I shall let you know within a day or two. If you do not hear from us, you may send a bill on Friday or Saturday.

HNG/SH

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ARCHIVES OF AMERICAN ART

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Brexton

400 E. 58th St.,
NYC
Feb 1, 1939.

Dear Friend,

We urge you most strongly to immediately wire or write to Senator Key Pittman, Senate Foreign Relations Committee, Senate Office Building, Washington, D.C., petitioning for the lifting of the arms embargo on heroic Republican Spain. We suggest that you also telephone or wire similar

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requests to all your friends and acquaintances.

Spain must be saved from the brutal blood-thirsty fascists!

Sincerely,
Celia & Harry Braxton

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February 2, 1939

Mr. Homer Saint-Gaudens
Director, Carnegie Institute
Pittsburgh, Pa.

Dear Mr. Saint-Gaudens:

I am enclosing the tentative list of paintings selected for your consideration. You will note that there are a great many more than you require, thus allowing for elimination in the case of substitutions at Carnegie shows. Some of the titles include new paintings to be shown for the first time out of town.

The red dots indicate photographs sent to you. As soon as Miss Varga returns the larger group of prints submitted to Life, I shall send you additions. I have also marked with an asterisk the group selected for Baltimore. You may have all or part, as you see fit.

When you come in, we can go over the entire list for your final decision, unless you prefer to settle the matter sooner. I am sure that you will find a very exciting lot and will be pleased with the show. Although "Making Music" is not available you will have others equally exciting. I am not having the drawings and watercolors framed, as it would be better to wait until the selection is made from the comprehensive group we have here.

I look forward to your visit. Please let me know whether there is anything you wish to have done meanwhile.

Sincerely yours,

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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

February 4, 1939

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

Mr. Edgell told me of some pictures by Kuniyoshi in which he was interested and which he would like me to see. Unfortunately, though I was in New York with Mr. Edgell, I was only there for a couple of hours for a special purpose and could not get to the Downtown Gallery. Also, I am not likely to be in New York until early in March. If the pictures have not disappeared by then I should very much indeed like to have a sight of them.

With kind regards,

Sincerely yours,

W. G. Constable

W. G. Constable
Curator of Paintings

WGC:RI

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February 11th, 1939

Mrs. Davis Dunbar
Carl Bredemeier Gallery
140 Delaware Avenue
Buffalo, New York

Dear Mrs. Dunbar:

I have just been advised by Mr. Rich of the Chicago Art Institute, that the watercolors for their international exhibition are to be called for earlier than originally planned. Included in his invitation list are several pictures now out on exhibition - among them Cikovskys "Gloucester City Hall" which you have.

Would it be possible to withdraw the picture from your show and send it directly to the Chicago Art Institute to the attention of Mr. Rich? I shall arrange to have it framed in Chicago.

I am very sorry to cause this trouble, but I was under the impression that the collection would not take place until the first of March since the exhibition opens on the 10th of that month. However, we are obliged to send down this picture and I shall be most grateful for your kind cooperation.

I am very eager to know how the exhibition is progressing. I hope you are having great successes with it.

Sincerely yours,

EGH:sr

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COPY

February 11th, 1939

Mr. Steve Masters
48 West 48th Street
New York City

Dear Mr. Masters:

Milton Kramer suggested that I send you the enclosed check in payment of a table model Emerson combination phonograph and radio, priced at $37.50. The additional $1.25 is for the shipping charges as requested by you.

Will you be good enough to send the Emerson to the following address:

Mr. Jack Levine
250 Huntington Avenue
Boston, Mass.

Will you let me know whether you also sell phonograph records including the symphonic series of Beethoven, Bach, etc.; if so, I should like to have a pricelist as I plan to include some of these with the Emerson.

Sincerely yours,

EGH:sr
Enc.

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February 11th, 1939

Mr. W. G. Constable
Curator of Paintings
Museum of Fine Arts
Boston, Mass.

Dear Mr. Constable:

Thank you for your letter.

I am so sorry that you could not arrange to see the entire group of Kuniyoshi on view. Under separate cover I am sending you photographs of the three paintings which interested Mr. Bigelow particularly. I shall be glad to send "Accordian and Horse" to the Boston Museum for your consideration, if you so desire. I withheld this canvas from the one-man show to be held at the Baltimore Museum from February 21st to March 19th, with this possibility in view. Can't you please let me know whether you would like to have this shipped.

In any event I look forward to your visit in March. We have many other interesting items I should be glad to show you.

Sincerely yours,

EGH:sr

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Postal Telegraph

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FORM 16

NA3 36 NL=F SANFRANCISCO CALIF FEB 12 1939

EDITH GREGOR HALPERT, DIRECTOR DOWNTOWN GALLERY=

113 WEST 13 ST=

WE HAVE COVERED YOUR PASCIN TWO SISTERS ON OUR FINE ARTS ALL RISK WALL TO WALL INSURANCE POLICY FOR $800 STARTING JANUARY 30TH. PLEASE WIRE COLLECT THIS YOUR UNDERSTANDING AND THAT YOU NOT INSURING ALSO=

NINFA VALVO DE YOUNG MUSEUM.

FEB 13 811A

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ARCHIVES OF AMERICAN ART

WESTERN UNION (11)

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

R. H. WHITE, PRESIDENT
NEWCOMB CARLTON, CHAIRMAN OF THE BOARD
J. C. WILLEVER, FIRST VICE-PRESIDENT

SYMBOLS
DL = Day Letter
NM = Night Message
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

Received at 203 West 14th Street, New York

15 6 17

NQ184 9=ROCKFORD ILL 13 445P

DOWNTOWN GALLERY=

113 WEST 13 ST=

KARFIOL PAINTING AT BUDWORTHS SINCE LAST FRIDAY FEBRUARY TENTH=

BURPEE ART GALLERY=

WESTERN UNION ALONE SERVES 89% OF THE PLACES HAVING TELEGRAPH OFFICES

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733 P
CL 50
400

ARCHIVES OF AMERICAN ART

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February 14, 1939

Mr. John Baur
Curator, Brooklyn Museum
Eastern Parkway
Brooklyn, N. Y.

Dear Mr. Baur:

I am writing to express my thanks for your kindness in lending the pedestals for the Kaz Exhibition. They certainly helped the presentation, and I hope that you will come in to see the show. It looks magnificent and gives a full-length portrait of this young artist.

The consignment lists for the watercolors are enclosed. Kuniyoshi just delivered his two gouaches which I think you will find especially exciting. These are his first paintings in the medium, which he is now planning to employ consistently after seeing the results. Also, he intends marking the future examples at much higher prices. I am so glad that you won him over to gouache.

I look forward to seeing you.

Sincerely yours,

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(Feb.14toMarch4,1939)

In making arrangements for a one-man show/of this young artist's work, I naturally had occasion to study his sculpture and to discuss his methods, his aspirations, etc. I have great confidence in the future of Nathaniel Kaz based not only on his remarkable accomplishments to-date, but also on his true craftsman's approach, his recognition of the problems involved in the field he selected. His natural dexterity will not deter his progress, since his aspirations are carried far beyond t he means in expression. I feel confident that leisure to work, will make it possible for Kaz to develop his aesthetic and that he will produce sculpture of real significance in America.

Kaz is the only sculptorewhose work I have added to our group, after considerable research in the field.

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ELDORADO 5-3183

ONE BEEKMAN PLACE

Dear Mrs. Halpert

I am sorry that I could not make a sale of "Silo" to Mr. Resor. I thought it simply extraordinary.

[illegible] "Silo" [illegible] people [illegible] pictures [illegible] I [illegible] [illegible] I [illegible] [illegible] [illegible]

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February 16, 1939

Mr. Edward Duff Balken
Great Barrington, Mass.

Dear Mr. Balken:

A mighty long time has passed since I had the pleasure of seeing you. What have you been up to? We have some swell new Americana I should be glad to show you when you call.

Recently, a most interesting canvas has come to my attention, one which I think will be of special interest to you. This picture, painted by A.H. Benzler, is of Great Barrington, giving a panoramic view of the points of interest including the bridge around which much of the local folklore was developed. Since you are familiar with the view, I am sending you a photograph. The painting is privately owned but is available for purchase at the moment. It is a very large canvas, in excellent condition.

If you are not in the market for the picture, would you be good enough to suggest a prospective buyer in the community. So historical an item should go home to roost.

I hope to hear from you soon - and do come in.

Sincerely yours,

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February 16, 1939

Mrs. Stanley Resor
1 Beekman Place
New York, N. Y.

Dear Mrs. Resor:

Thank you for your letter and your offer of cooperation.

Ofteo, am disappointed that you could not win over Mr. Resor to one of the fine Sheelers we sent on approval. Each was an outstanding example in the specific medium, and represented an interesting selection in subject matter as well. Naturally, when the large exhibition is held, there will be an additional premium of our great American artist's work - and I had hoped that you would make another acquisition before that time.

"Silo" is, as you say, an extraordinary painting, one which will unquestionably go down in history as a landmark in the art of today. The price, as I explained in my previous letter, had been reduced to $1500., and offers a rare opportunity to possess a truly great picture.

We are not sending the picture out on exhibition, and it will be here if you should like to refer to it again - or suggest a visit to one of your friends.

Sincerely yours,

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February 1o, 1939

Mrs. Davis Dunbar
Carl Bredemeier Gallery
140 Delaware Avenue
Buffalo, N. Y.

Dear Mrs. Dunbar:

Thank you for your cooperation in sending the Vikovsky to Chicago. Mr. Rich had previously selected so many pictures that it was a bit confusing when the delivery date was advanced.

I am enclosing a bill for the Stein. I hope that you made many more sales, as I realize that that type of encouragement is most essential. However, with the added interest in contemporary art in Buffalo today, you will no doubt find the enterprise worth while. What do you think of a one-man Kuniyoshi show of drawings and lithographs now that the emphasis will be strengthened with the acquisition of an important canvas by the artist? Kuniyoshi was also invited to act as juror in the local show, and the interest should spread considerably under the circumstances. The prints are very reasonable priced and should sell very well, as they always do in these one-man groups. I shall be gald to send them on whenever you say.

The balance of the material may be retained by you, and substitutions will be made as requested.

Sincerely yours,

THE UNIVERSITY OF NEBRASKA

DEPARTMENT OF FINE ARTS
MORRILL HALL

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February 17, 1939

Mrs. Edith Halpert, Director
The Downtown Gallery
113 West Thirteenth Street
New York, N. Y.

Dear Mrs. Halpert:

I have been pleased to receive the photographs of the paintings which you are lending for our March exhibition, and a check-list of paintings and sculpture.

The painting by Cikovsky arrived from St. Louis this morning. I regret to report that an accident occurred in our packing room shortly after the picture was taken out of the box, and the picture was slightly damaged. This damage consists of abrasions and loosening of the canvas to the right, and below the center of the painting over the area which includes the arms and knee of the seated figure. I should appreciate it greatly if you would advise me immediately as to what you wish us to do in regard to this painting -- whether to have it repaired here so that it can be included in our show, or ship it back to your gallery or to the artist.

As for insurance on the picture, I had requested the Walker Galleries to have all items covered by their insurance policy on arrival here and until their return to the respective galleries, so it may be necessary for you to confer with Mr. Walker, unless the painting was also covered by insurance from your gallery. I regret exceedingly that this has happened, and especially so because I admire the picture and hope we can have it as an item in the show. Please wire instructions at our expense.

Sincerely yours,

Dwight Kirsch

Dwight Kirsch
Chairman, Department of Fine Arts

DK:ML

copy to Walker Galleries

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42 BRYANT STREET
BUFFALO NEW YORK

Dear Mrs Halpert:
I wrote you yesterday hoping that Mr Kuniyoshi would accept the invitation to be on the jury of the Albright-Gallery March 10th - and I think with you this is the time for an exhibition of his prints and drawings - and I know that if the artist-himself is present it stimulates interest - While the Buffalo Gallery is small it is large enough for a group of people the opening day - If Mr Kuniyoshi comes arrive Thursday morning the 5th I could invite a few people to meet him that afternoon - We would

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be delighted if he would remain
as our guest that night - and
the following day could devote
himself to the western New York
show —

If you think this could be
arranged I will write Mr Kenyon
a note —

I should appreciate as many
of his prints & drawings as you
could spare the first - week in
March — the gallery space
holds about 25 or 30 comfortably.

Many thanks for your
cooperation

Sincerely
Anne Dunton

Feb 18 — 39

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This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION (07)

SYMBOLS
DL = Day Letter
NM = Night Message
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

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The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

Received at 203 West 14th Street, New York

1939 FEB 18 PM 3 08

NB78 48 DL=BUFFALO NY 18 239P

MRS EDITH HALPERT, DOWNTOWN GALLERY=
113 WEST 13 ST=

THANKS FOR LETTERTHINK IT A GRAND IDEA FOREXHIBITION OF KUNIYOSHI PRINTS AND DRAWINGS COULD OPEN MARCH NINTH BREDENEIER GALLERY WOULD KUNIYOSHI COME FOR THIS OPENING DAY BEFORE THE JURY MEETING ALBRIGHT GALLERY MARCH TENTH WOULD BE DELIGHTED TO HAVE HIM OVER NIGHT AS GUEST LETTER FOLLOWS=

ANNA DUNBAR.

WESTERN UNION ALONE SERVES 89% OF THE PLACES HAVING TELEGRAPH OFFICES

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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

February 19, 1939

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

Thank you very much indeed for the photographs of the Kuniyoshi paintings, which have only just reached me.

Mr. Edgell is away but as soon as he returns I shall be able to talk the matter over with him.

With kind regards,

Sincerely yours,

W. G. Constable

W. G. Constable
Curator of Paintings

WGC:RI

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File
Carl Zigrosser Gallery

February 20, 1939

Mrs. Davis Dunbar
142 Bryant Street
Buffalo, N. Y.

Dear Mrs. Dunbar:

Upon receipt of your telegram, I conferred with Mr. Kuniyoshi, who agreed to rearrange his schedule to fit in with your suggested arrangements. His home address is 147 West 11 Street, if you wish to write to him personally, enclosing the invitation.

There are about sixty scenes by Kuniyoshi, and we could select thirty or forty from the group, allowing for some elimination at your end. There are not very many drawings, older and of very early date, but we can send on half a dozen of the recent examples and some of the early drawings as well - if you wish. The lithographs will be matted, but the drawings are framed and I don't think that it would be advisable to remove that protection from them. Please let me know your decision.

I am glad that you decided on the show, as the Kuniyoshi interest is very high now, and his presence certainly should stimulate buying interest. In addition to his reputation as a great painter, Kuniyoshi is considered one of the leading printmakers of our day. The prints are very low in price, thus reducing sales resistance.

The list with complete information will follow shortly.

Sincerely yours,

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February 20, 1939

Dwight Kirsch
University of Nebraska
Lincoln, Nebraska

Suggest making temporary repaits and exhibiting Cikovsky.
Letter follows.

The Downtown Gallery

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February 20, 1939

Mr. Dwight Kirsch
University of Nebraska
Lincoln, Nebraska

Dear Mr. Kirsch:

Naturally, I was distressed to learn of the damaged Cikovsky. From your description it is difficult to judge the extent of the damage. However, if you will report it to your insurance broker at once, asking for a postponement in decision, I can go into the matter more fully when the painting reaches us here.

Meanwhile, since the "no does " is catalogued, and if it is at all possible to remove the dents and make the picture "showable", I would suggest that you include it in your show and return it with the others. Then I can have both Mr. Cikovsky and Mr. Rosen, the restorer recommend action. Is this arrangement satisfactory with you?

As we have confidence only in David Rosen, I would prefer making final repairs under his supervision. No doubt, some temporary touches can be made meanwhile, which can be removed later when we have an opportunity to examine it. I hope that all the other pictures are alright.

When the exhibition opens, please send me catalogues for the file. I am eager to hear what the reaction is to the show. If you have any extra clippings, Isshould appreciate having them sent on. My best regards.

Sincerely yours,

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February 21, 1939

Mr. Nathaniel Saltonstall
President, Institute of Modern Art
Boston, Massachusetts

Dear Mr. Saltonstall:

I have recently heard that you were planning an exhibition under the title of "Sources of Modern Art". If your plans have not yet been completed, formulated, may I suggest that you come in to see a special group of paintings and sculpture in our American Folk Art Gallery which should fit into this category perfectly.

I doubt whether you are familiar with our collection of early American masterpieces, selected from the very comprehensive stock in the folk art gallery. There are some extraordinary examples similar to several now famous pictures which were originally purchased from us.

When you are next in town, I would suggest a visit. I shall be glad to show you our choicest paintings and sculpture. And will you please let me know if you will want some additions for your exhibition. I am leaving for Williamsburg on Saturday but shall be back the latter part of next week - February 25rd.

Sincerely yours,

Mrs. Jap file

COPY

February 21st, 1939

Dear Mrs. Halpert-

Of course, the phonograph arrived, but I'm not used to such treatment - so I didn't know what to do. I didn't know that there were such softies. It's got me all choked up. As a result, my philosophy of life has changed. I shall resign as chairman and sole member of "The Little Scorpions" Club."

I can hardly name all the things I like in music but I couldn't go wrong on any Mozart or Beethoven piano concerto, or Bach on the harpsichord, or Bach for orchestra (not transcribed). In general I prefer other conductors to Stokowsky.

I have kept from being specific so that you might choose something that would fit the allowance, but if I amy make one specific request it would be the "Clock Scene from Boris Godounoff (Moussorgi), sung by Chaliapin and recorded for Victor.

As for the exhibition, I am very happy about it and I am pleased that you consider it an artistic success.

Let me thank you again and again for your thoughtfulness in acting as an intermediary between a phonograph and me.

Sincerely,
(signed)Jack Levine

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CARL
BREDEMEIER
GALLERY

140
DELAWARE
AVENUE

BUFFALO
N. Y.

PRINTS
PAINTINGS
REPRODUCTIONS
HAND MADE FRAMES

PHONE
WA 6062

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Dear Mrs Hulpert -

I have written to Mr Kuniyoshi and am delighted he is coming - and shall expect him Thursday morning the 9th - The judging of the western N.Y. show takes most of the day and by late afternoon the jury is usually quite exhausted! Now you I thought Mr. Kuniyoshi might prefer the day before for the opening of his exhibition of prints and drawings - I think 30 or 40 prints and 6 or more drawings will make a splendid show -

Might - I have them as soon as possible as the newspapers want the pictures well in advance -

Many thanks -

Anna Dundas

Feb. 23. 39.

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THE INSTITUTE OF MODERN ART

formerly THE BOSTON MUSEUM OF MODERN ART

270 DARTMOUTH ST. BOSTON MASSACHUSETTS KENmore 5688

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Gallery Manager
DOROTHEA HELY

February 23, 1939

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York City, N. Y.

Dear Mrs. Halpert,

In answer to your very kind letter of February 21, I hasten to write that the exhibition entitled "The Sources of Modern Painting" has already been planned as it opens on the first of March. Our director, Mr. James S. Plaut, planned this exhibition.

Thanking you for your interest, I remain

Very sincerely yours,

Nathaniel Saltonstall
President

NS H

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The Philadelphia
ART ALLIANCE
251 South Eighteenth Street
Philadelphia

February 23, 1939.

Mrs. Edith Halpert,
Downtown Gallery,
113 West 13th Street,
New York, N. Y.

My dear Mrs. Halpert:

Mrs. S. S. White has left for a southern trip, and has asked me to tell you how keenly she appreciates your co-operation in the Demuth-Marin exhibition. Your contributions have added greatly to the distinction of the show.

The Art Alliance also wishes to take this opportunity to thank you for your very generous help.

Sincerely yours,
Dorothy Kohl
Dorothy Kohl,
Executive Director.

ARCHIVES OF AMERICAN ART

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CARNEGIE · INSTITUTE
DEPARTMENT · OF · FINE · ARTS
PITTSBURGH · PENNSYLVANIA

HOMER · SAINT-GAUDENS
DIRECTOR

February 24, 1939

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13 Street
New York, New York

Dear Mrs. Halpert:

I received your nice letter of February 16 and the photograph only today.

I am in North Egremont, not Great Barrington, only from May to November each year, and the remainder of the time my address is here in Pittsburgh.

I am not interested in the painting of Great Barrington by Wenzler, which looks to me more like a view of Housatonic, nor do I know of any one in that vicinity who might be interested. I am sorry not to be more helpful.

See amer assn of Museums

Yes, it has been a long time since I have had the pleasure of seeing you. Many months have passed since I have been in New York. When there I do not forget you.

Sincerely yours,

Edward Duff Balken

B:C
Enc. - Photograph.

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Feberuary 25, 1939

Mrs. Davis Dunbar
140 Delaware Avenue
Buffalo, New York

Dear Mrs. Dunbar:

The enclosed lists all the drawings and lithographs being shipped to you on Monday, by Berkeley Express, via American Railway. Kuniyoshi and I made a very careful selection to give a complete picture of him in the black and white medium. His prints have always been extremely popular, and I do hope that you will have great success, as I know how much that helps in running a gallery.

Will you be good enough to place insurance on these lithographs, on a cost or sale basis, as covered in transit. Two-thirds of the listed sales prices will be sufficient for the purpose.

I am leaving for the South today, but shall be back before Kuniyoshi leaves for Buffalo. He is looking forward to the trip, and I know that you will enjoy knowing him as soon as he loses his shyness.

Sincerely yours,

P.S. If any of the publications wish to reproduce a lithograph, the original serves the same purpose as a photograph. The printer can work directly from the lithograph. I would suggest that you send notices of the one-man show to the New York papers, to the Art Digest and the Art News for additional publicity. Biographical notes are enclosed. These do not list the many institutions owning lithographs, as we concentrated on the more important representations of paintings.

EGH

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GRAND CENTRAL ART GALLERIES
INCORPORATED
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK

MURRAY HILL 6-4737
CABLE GRANDART

February 28th, 1959

Mrs. Edith Halpert
Downtown Galleries
133 West 13th Street
New York City

Dear Mrs. Halpert:

I have a client who is desirous of purchasing a fairly good size painting by a living American artist which depicts either the argiculture or the industry of America.

It should be a rather impressive exhibition canvas by a well-known American artist.

Have you anything to suggest? If so, I will greatly appreciate either a description or photograph.

Yours very truly,

Irving S. Barrie
Manager

ESB:K

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March 3rd, 1939

Mr. Howard Moorepark
7352 Woodrow Wilson Drive
Hollywood, California

Dear Mr. Moorepark:

I wonder whether the famous climate is responsible for the utter disrespect to responsibilities, in Hollywood.

You must admit that we have been extremely patient in connection with the outstanding balance of $75.00 due for a period over two years. Surely, there is no justifiable reason for holding up this payment so long. We must demand a check from you by return mail as we can no longer wait for the settlement of this amount.

Sincerely yours,

EGH:sr
Enc.

March 4th 39

Paul Bredemeier Gallery -
140 Delaware Ave -
Buffalo
N.Y.

Dear Miss Hoefert.

Enclosed is check for the "Sam X artist Division" by Steig -

The Kuniyoshi prints and drawings have arrived and I am now looking forward to meeting the artist - -

It is going to take time to run a gallery here successfully - I can see that - Buffalo has always difficult for theater as well as art - however the Contemporary Room at the Albright - has done much to stimulate interest - —

Many thanks for your help -

Sincerely

Anne Dunstan -

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March 8, 1939

Mr. B. L. Norton
Colonial Williamsburg, Inc.
Williamsburg, Va.

Dear Mr. Norton:

The photographers finally delivered all the prints and I am mailing them to you today. The bill is enclosed. Also, in going through our files, I found quite a few prints of paintings and sculpture in the Paradise House collection - other than the new additions - and sent them to you on approval in the event that you may have occasion to use them. I made a reduction on the price as we had them on hand.

The descriptive material in connection with the new items is enclosed. As I did not know how much data you require customarily, I made it a bit wordy allowing for elimination if desired, or for any changes. I am also sending you a list of the additions although Miss Geiger must have complete records. Not all of these are described, as I concentrated on the highlights.

Several days ago, I spoke with Dr. Frankfurter of the Art News. He may stop off in Williamsburg shortly to see the collection for himself. The Art Digest and Fortune are equally enthusiastic and look forward to your release. All the names are listed for your information. It will be necessary to supply the publications with a full list of the exhibits in most cases, and a good selection of photographs. The six panels of the "Good Samaritan" would furnish excellent material, as they are unique in folk art and are news since they were never shown elsewhere. You have extra photographs of these.

May I suggest that you play up the entire collection as the only public collection of its kind in this country (or elsewhere), the most comprehensive, and inclusive of every type of American folk art produced - of great value both aesthetically and historically, as it supplies a rich artistic and historical document of America, its life, customs, architecture, etc..... from the middle of the 18th century to the later of the 19th century.

If there is anything I can do in connection with this matter, please do not hesitate to call on me.

Sincerely yours,

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HOWARD MOOREPARK

7352 WOODROW WILSON DRIVE · HOLLYWOOD, CALIFORNIA

Paintings
Drawings
Prints

Hempstead
1357

March 10 1939

Downtown Gallery
113 West 13th Street
New York City

Dear Mrs Helpert

In reply to your letter of the 3rd, I am sorry that this has run so long, but business has been so bad during the last year and a half that I am at the moment fighting to keep myself in business, and alive.

It is impossible for me to send you a remittance now; nor can I, judging from my present position, make a definite promise as to when I will be able to do so: but I will get this cleared up at the very earliest possible moment. I am anxious to do so.

Sincerely

Howard Moorepark

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March 11th, 1959

Mr. MacGill James, Director
Municipal Museum
Baltimore, Maryland

Dear Mr. James:

In doing some research on the 19th Century still life painter - William H. Harnett of Philadelphia, it occurred to me that you might have some examples of his work in your collection.

I am very eager to round-up any additional examples available and should be most grateful for any information you may have.

Harnett was born in 1848 and died in 1892. During his brief career he was extremely popular and sold practically every picture he produced. While most of the sales took place in Philadelphia proper, I have reason to believe that a good many of his pictures went into Washington and Baltimore collections, and I have already located several references to that fact.

If the museum actually owns Harnett's or if you know of any private collections in Baltimore or elsewhere representing this artist, won't you please let me know. Your cooperation will be most sincerely appreciated.

If you are planning to be in New York in the near future, I should be glad to show you some of our more recent acquisitions in the American Folk Art Gallery. I am sure you will enjoy seeing these extraordinary items.

Sincerely yours,

EGM:sr

March 11th, 1959

Mr. John O'Connor, Jr.
Assistant Director, Carnegie Institute
Pittsburgh, Pa.

Dear Mr. O'Connor:

Mr. Saint-Gaudens mentioned during his visit that he preferred to have me communicate with you directly about the Karfiol exhibition.

The eleven canvases lent by us to Baltimore will be shipped directly to you when the exhibition closes. However, since all arrangements with museums and private collectors were made by Mr. Rogers, I have not spoken for the Carnegie, Phillips, Modern Museum, Mrs. May, and Whitney pictures, and think it advisable that you communicate with them before the 19th of this month so that Mr. Rogers may be advised to forward the pictures to Pittsburgh, if satisfactory, to the owners. In my list sent to Mr. Saint-Gaudens on January 27th, I mentioned many other owners to whom you will no doubt, wish to write yourself. The prices are listed on the enclosed.

I shall certainly bear in mind that a table of 45 to 50 pictures be selected to make certain a final number of 36. However, much depends on how many loans you can obtain elsewhere - and naturally we can always fill in the difference.

Most of the drawings and watercolors are at the gallery and I can send a group for your selection whenever you wish. There are a few framed pictures which can be sent later from private collections or from current exhibitions.

In accordance with a previous arrangement made, I sent to Miss Varga, of Life Magazine, a large group of photographs. It may be a good idea - if you care to do so - to write to her at this time, officially giving the exact dates of the

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show and whatever other data you wish to include. This may snap the magazine into a definite decision and it would help materially to have such publicity. If there is anything you wish to have me attend to, please do not hesitate to write, as I am most eager to cooperate with you in every way possible.

May I ask that you notify me in due time regarding acceptance or refusals so that I may be guided accordingly in sending the sufficient number of paintings owned by the artists to fill in the desired quantity.

Sincerely yours,

EGH:ar

Addresses of possible lenders other than museums:

C.M. Ayer - 108 E. 74th St. New York City — Nude on Balcony

Earl Grant - 3 E. 69th Street New York City — Resting Model In Repose

Lesley Sheafer - 45 E. 60th Street New York City

Dr. B.D. Saklatwalla - Ruskin Apts. Ruskin & 5th Aves. Pittsburgh, Pa.

Dantan Sawyer - 7 Marlborough St. Boston, Mass.

Mrs. John L. Robertson - Elmhurst Blvd. Scranton, Pa.

Alfred Stieglitz - 509 Madison Ave. New York City

Dorothy Varian - 50 Commerce Street New York City

Dr. Hirschland -

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March 11th, 1939

Mr. Robert Mullen
Stanley Rose Galleries
6661½ Hollywood Blvd.
Hollywood, California

Dear Mr. Mullen:

In refering to the volume of correspondence which has passed between this gallery and you, I find an early letter dated October 4th, 1936 written by you on Dartmouth College Galleries stationery indicating that you were curator of the galleries.

Naturally, I am not hesitate because of this introduction, to send you a large consignment when you asked for it. Needless to say I considered your position in Hanover an excellent recommendation and a record of integrity.

The entire experience since sending you the consignment has been a most painful one to me. Not only has it involved a tremendous amount of work and expense; not only does it involve now a temporary loss of valuable merchandise; but it also involves the question of your integrity. There is no earthly excuse for the delay in returning valuable prints which are not your property, but for which you are solely responsible to us and to the artists. I hesitated to open any legal proceedings, but must do something for the protection of the artists who are thus being penalized by your - shall we say - carelessness. It has also occurred to me that communicating with Dartmouth would be of some help, as I consider the college somewhat responsible, in view of your previous connection there. However, before I take either of the aforementioned steps. I am offering you the courtesy of thus informing you with the expectation that you will consider it advisable to return the consignments immediately upon receipt of this letter. I can brook no further negligence on your part.

Sincerely yours,

EGH:sr

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information [redacted] published 60 years after the date of sale.

Colonial Williamsburg, Incorporated

WILLIAMSBURG, VIRGINIA

March 11, 1939

Mrs. Edith Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Many thanks for your letter of March 8th. The notes which you have sent me concerning the additions to the Folk Art collection are excellent. I will go over this material with Mr. Cogar and we shall work up an announcement to the magazines and art editors immediately after the opening of the Lodge next week.

The new photographs have just arrived and are excellent. We received the first batch of prints the other day, but I doubt if we can take advantage of your special offer since so many of them have already been used. At any rate, I will write you later about these.

With kindest regards,

Sincerely yours,

B. W. Norton

B. W. Norton

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March 11th, 1939

Mr. Maynard Walker
Maynard Walker Galleries
108 E. 57th Street
New York City

Dear Mr. Walker:

According to word I have received from Mr. Dwight Kirsch of Lincoln, Nebraska, a copy of his letter was forwarded to you so that you would be informed regarding the damage suffered by the Cikovsky painting "No Jobs".

Since the show was opening shortly after, I though it advisable to include the painting with merely minor repairs and suggested to Mr. Kirsch that he attend to it and that on the return of the canvas the necessary finer repairs would be taken care of at this end, as we would trust no one but Mr. David Rosen, who is our restorer. I also suggested that the insurance company be notified immediately so that there will be no difficulty about the claim later.

Have you heard anything further regarding the matter?

Sincerely yours,

EGH:sr

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ART IN AMERICA *AND ELSEWHERE*

AN ILLUSTRATED QUARTERLY MAGAZINE

FREDERIC FAIRCHILD SHERMAN, *Editor*
JEAN LIPMAN, *Associate Editor*

BOX 524, WESTPORT, CONN.

March 13, 1939

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 E. 13 St., New York City

Dear Mrs. Halpert,

On April 1 st. the New York Historical Society is opening to the public its permanent exhibition of American Folk Art, the former Nadelman Collection from Riverdale. As you know, I am especially interested in American Primitives, and we plan to have a review of the exhibition in the next issue of Art in America.

I am writing to ask whether you, as an outstanding authority on this subject, would care to do this review for the magazine. Other reviews for the same issue are being written by Dr. Ulrich Middeldorf, head of the art department at the University of Chicago, and Miss Helen Franc of the Pierpont Morgan Library.

May I hear from you as soon as possible regarding this matter?

Very sincerely,

Jean Lipman

Jean Lipman
1111 Park Ave.
New York City

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March 15, 1939

Mr. Charles K. Rogers
Baltimore Museum of Art
Wyman Park
Baltimore, Md.

Dear Mr. Rogers:

As I advised you previously, the Carnegie Institute arranged for a retrospective exhibition of paintings by Bernard Karfiol, and all those on display in your present show are included in the selection. Therefore, will you be good enough to ship the following directly to Pittsburgh instead of New York:-

TWO TREES	BEFORE THE MIRROR
GIRL WITH FLOWER	MORNING
GIRL IN BLUE BLOUSE	MAINE LANDSCAPE
VERMONT MILL	FLOWERS ON STOOL
PERKINS COVE	GIRL WITH RED SCARF

FLOWERS IN BLACK BOWL

Mr. O'Connor is communicating with Mr. Phillips, the Museum of Modern Art, Whitney Museum and Mrs. May regarding the four pictures owned by them asking permission to have these forwarded as well. He will write you this week to give the final information to you.

How is your exhibition going? I am very eager to hear some of the reports as to its reception. Won't you send on any gossip as it is always interesting to know how our boys go over out of town. I still expect to hear from you regading an acquisition. Has anything been decided on?

Won't you please send me two copies of your catalog? And did you mail copies to the lenders?

Sincerely yours,

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WALKER GALLERIES

108 EAST FIFTY-SEVENTH STREET

NEW YORK

13, March 1939

Dear Mrs. Halpert:

We have already reported the damage to our insurance company, and they are holding the investigation until the return of the picture here. At that time we will get in touch with you and have it repaired as you suggested.

Sincerely yours,

Kenneth Walker

Mrs. Edith Halpert,
Downtown Gallery,
113 West 13th Street,
New York.

Nor to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 14, 19[redacted]9

Mr. J. C. Nichols
310 Ward Parkway
Kansas City, Mo.

Dear Mr. Nichols:

Some years ago, because of your persuasive powers, the Nelson Gallery acquired the now very famous, "After the Bath", by Raphaelle Peale. Many institutions throughout the country envy the Nelson Gallery for possessing this unique example of American art.

I have not approached you for a mighty long time. Now, however, I have another rare find which I am eager to have you see before it becomes equally famous. For five years I have scoured the country for the work of an extraordinary painter who died in 1892 and finally succeeded in locating seven or eight of his pictures. I am planning a one-man show in April to introduce this unknown master, and to provide myself with an old-age security. Meanwhile, I am giving you an inside tip to buy early and to buy cheap. Need I say more?

Some of the pictures are now being photographed and I shall have to communicate with a few pet clients shortly. I suggest that you take the first plane out of Kansas City. Seriously, this painter is really an amazing find and belongs in your collection. I look forward to seeing you.

Sincerely yours,

ARCHIVES OF AMERICAN ART

Macgill James
Director

Margery Wylie
Secretary

March 14, 1939.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information [redacted] published 60 years after the date of sale.

Mrs. Edith G. Halpert,
The Downtown Gallery,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

I have your letter of March 11th and am distressed to report that we can find no trace of your William Harnett and his activities in Baltimore. He sounds most intriguing and I will keep on the look-out for any trace of him.

I hope to be in New York some day soon and look forward to seeing you at your interesting gallery.

With best wishes,

Sincerely yours,

Macgill James

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March 14, 1939

Mr. Robert Tannahill
2171 Iroquois Avenue
Detroit, Michigan

Dear Mr. Tannahill:

It was indeed most kind of you tospeak in my behalf. As a result, I received a most courteous letter from Mr. R. W. Jackson, and the New York office snapped into action. My Hudson has been delivered but the weather has been so bad that I have had no opportunity to test it. However, I am reasonably certain that it has been taken care of properly, and am very grateful to you. I really did not want you to go to any trouble when I wrote originally, but must admit that I am delighted you did. It was swell of you.

Aren't you coming east soon? We had such a short visit last time! I hope you are in fine health and will come in soon.

Sincerely yours,

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March 15, 1939

Art in America

Miss Jean Lipman
1111 Park Avenue
New York, N. Y.

700/800 words

Dear Miss Lipman:

If you will let me know how long an article you wish, and the closing date to indicate how much time is available, I shall be glad to consider writing the article referred to you in your letter.

Although I am familiar with the Kaufman collection, it would be necessary for me to see the objects actually on display at the Society, for a more concrete appraisal. This will require time, and consideration, of course - and April first seems pretty close to me. however, I do not know when your next issue is to appear.

Since you are now in the city, may I suggest that you 'phone me. The number is Watkins 9-1555, and I am here daily between eleven and six.

Sincerely yours,

Buchholz Galleries
32 East 57 Street

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March 15, 1939

Dear Mr. Valentin:

The photograph you requested is enclosed. I purchased this head from Thannhauser in Berlin during the summer of 1929 and have loaned it for exhibition on several occasions to the Museum of Modern Art, where it is at present, to the Germanic Museum, etc.

Thannhauser had on hand a recast made by Mrs. Lehbruck at a much lower price, but I decided to buy the only original for obvious reasons. Because I purchased two Lehmbrucks, a Kolbe, and many paintings, the price was reduced for me on the lot, and I can offer this superb example for $760. Several years ago, I was offered $1400. by a private collector but at that time I planned to retain for myself both Lehmbrucks.

Would you also be interested in a fine Kolbe, and an important Matisse sculpture?

If you wish to have "Kopf der Pariser Torso", sent to you, I can arrange with the Museum of Modern Art to release it.

Sincerely yours,

P.S. Please return the photograph as it is the only copy I have.

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CARNEGIE · INSTITUTE
DEPARTMENT · OF · FINE · ARTS
PITTSBURGH · PENNSYLVANIA

HOMER · SAINT-GAUDENS
DIRECTOR

March 15, 1939

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

Thank you for your letter of March 11.

I presume you have sent Mr. Rogers the necessary authorization to ship the eleven canvases lent to the Baltimore Museum from your Gallery to us at the close of their exhibition, as he would need to have this word from you in writing before forwarding us the paintings.

I am wiring the Phillips Memorial Gallery, the Museum of Modern Art, and the Whitney Museum, as it is doubtful if I would get a reply otherwise before the 19th. I am also writing Mr. Rogers concerning the Karfiol in the Saidie A. May Collection.

We are sending out letters at once to the other owners on your list dated January 27 as well as to those listed at the end of your more recent letter. We shall keep you informed of refusals, in order that you may know how to adjust the group which will come directly from your gallery.

I will let you know sometime soon when to send the drawings and water colors. Just now, with one exhibition opening this week and two next, our hands are rather full.

Mr. Saint-Gaudens has written us that Mr. Karfiol did some water colors in Jamaica which might prove very interesting for this show. About how many are there of these, and do they belong to Karfiol or the Downtown Gallery?

I will get in touch with Miss Varga and see what can be done in that direction.

What about Dr. Hirschland? I notice he is on both lists, but his address is not included nor do we have his initials.

Faithfully yours,

John O'Connor, Jr.
Assistant Director

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THE BALTIMORE MUSEUM OF ART

WYMAN PARK · BALTIMORE, MARYLAND

March 16, 1939

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th., Street
New York, N. Y.

Dear Mrs. Halpert:

In answer to your letter of March 13th., I regret to say that so far I see no purchases on the horizon. However, I have been in touch with several people with the hopes of making a sale, and should anything develope, I shall let you know immediately. As the Museum is pretty low on funds at the moment, we have to depend on the generosity of a collector for purchases.

The exhibition has been received very enthusiastically by our public barring a few old ladies, who feel there are too many nudes in the show.

I think of all the comments, Kunniyoshi has received the greatest praise. Among the Karfiol's "Christina", which unfortunately belongs to the Carnegie instead of you, has received the greatest claim, with numerous questions asked as to it's value. The press has not been as enthusiastic as I had hoped, and I am afraid we can't compete with you when it comes to publicity. However, I am compiling all the publicity received and at the end of the show will forward it to you.

I have not as yet heard from Mr. O'Connor concerning the loan of the May painting, which now belongs to the Museum, but as our Board meets tomorrow, I have arranged for them to pass on whether or not we can lend it to Carnegie. I feel sure it will go through alright, and I will notify Mr. O'Connor of the results of this meeting.

We have sent catalogues to the lenders, artists and four to you for your files, which I hope you have received.

Thank you for your cooperation in helping us to make this show the success that we feel it has been.

Sincerely yours,

Charles R. Rogers

Charles R. Rogers,
Assistant Director

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Colonial Williamsburg, Incorporated

WILLIAMSBURG, VIRGINIA

March 16, 1939

Mrs. Edith Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Enclosed you will find a draft of announcement concerning the additions to Mrs. Rockefeller's collection of Folk Art which I have prepared with Mr. Cogar's assistance from the notes that you sent me with your letter of March 8th.

Will you kindly review this and make any suggestions or revisions which may be necessary for the sake of accuracy and completeness. We plan to use such an announcement with the glossy prints of these new paintings that you sent us, using the list of art magazines and art editors which you have supplied me and in addition Virginia newspapers.

The invoice of the 27 glossy prints has been approved for payment. We are returning your checking slip of the 46 additional photographs which are being returned to you inasmuch as they duplicate publicity prints that we have already used with this collection.

Sincerely yours,

B. W. Norton

B. W. Norton

66
Enc.

ARCHIVES OF AMERICAN ART

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March 20, 1939

Mr. L. R. Baumann
600 East Delevan Avenue
Buffalo, New York

Dear Mr. Baumann:

No doubt, you have seen the exhibition of drawings and lithographs by Yasuo Kuniyoshi at the Grete Ehrlier Galleries. While it does not include all the prints by this artist, the selection is a careful one and is most representative.

Kuniyoshi's recent paintings are being returned to us from the Baltimore Art Museum where a one-man show of his work is in progress. The canvases will be back next week. If you are planning to be in town in the near future, I would suggest that you come in to see these remarkable paintings.

Sincerely yours,

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March 20, 1939

Mr. [illegible]
Colonial Williamsburg, Inc.
Williamsburg, Va.

Dear Mr. [illegible]:

[illegible] a minor [illegible] "Paradise Squire" and [illegible]. [illegible] it may be advisable to [illegible] from some misgivings.

I should like to [illegible] our introduction [illegible] with all the [illegible] the world's fairs, [illegible] Rockefeller collection [illegible] spring the [illegible] that the objects exhibited would also be our public collection devoted [illegible] to John Quincy [illegible] and sculpture of early America. It is the most [illegible] representation covering [illegible] Dutch and including all media in the [illegible]. It furnishes a unique opportunity for both students and the public to see a complete cross-section of American folk art painting and sculpture. Both aesthetically and historically, the Rockefeller collection in Williamsburg plays an important part in the cultural life in America and I think might be played up accordingly without overstatement.

In April, the New York Historical Society will display the Nadelman collection which it purchased some months ago. Even this imposing unit cannot compete with Paradise House. The Nadelman material (from which - confidentially - Mrs. Rockefeller bought most of the choicest pictures and sculpture) does not concentrate on fine arts. On the contrary, the bulk of the material comrpises furniture, costumes, glass, pottery, apothecary shops, toys, utensils, locks, etc.... in addition to a small group of folk art paintings and sculpture... and is international in scope.

I hope that you do not mind my calling your attention to this, and that you understand why I feel it is essential at this time.

The photographs have reached me. If at any future time you require any of them, please let me know.

Are you seriously considering a catalogue? It would be very valuable to visitors, and I should think that a 10¢ charge would not frighten them off. The sample I sent you of "Children in American Folk Art" averaged about 7¢ each, and the additional items you require would bring the price up to the higher figure mentioned. It would serve both as a souvenir and as an educational pamphlet, with publicity value since "picture books" are always retained by the purchasers. I can furnish more details if you are interested.

Sincerely yours,

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M

J. C. NICHOLS INVESTMENT COMPANY

Country Club District

KANSAS CITY
MISSOURI

OFFICE OF THE PRESIDENT
J. C. NICHOLS

310 WARD PARKWAY
COUNTRY CLUB PLAZA

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March 21, 1939

Mrs. Edith Halpert,
113 West 13th Street,
New York City.

Dear Edith:

Your letter of the 14th is much appreciated, and I am turning it over to Paul Gardner, suggesting that he write you. I know everything we ever purchased from you was most satisfactory.

It is nice to hear from you again.

Yours sincerely,

JCN ET

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CHERRY HILL FARM
BALDWIN, MARYLAND
FORK 75
BALDWIN

File Baltimore Museum of Art

28 March 1939

Dear Mrs.Halpert,

There is a bare possibility that the Baltimore Museum of Art may have five hundred dollars to spend on a painting. The Advisory Committee, of which I am a member and which acts as director for the time being, is interested and has encouraged me to explore the ground before taking any definite action. My own taste inclines to one of the artists of whom you are agent and specifically to Kuniyoshi. His pictures in the recent show we held stood out above all the others, but they all seemed more expensive than we could pay. Have you any suggestions about a possible purchase at that sum ? It need not be Kuniyoshi, of course, and I realize that the sum is too small to permit the purchase of anything of great size. I should appreciate it however if you would advise me informally so that I might have some recommendation to make to my colleagues. You have been so generous with us that we should all prefer going to you first, should there be a sale.

Yours very truly,

George Boas

George Boas

NEW YORK WORLD'S FAIR 193

WORLD'S FAIR, NEW YORK

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EXHIBITION OF CONTEMPORARY AMERICAN ART

GOVERNING COMMITTEE

A. Conger Goodyear, *Chairman*

Juliana Force
Laurance P. Roberts
Herbert E. Winlock
Holger Cahill

ARTISTS' COMMITTEE

Anne Goldthwaite
John Taylor Arms
Stuart Davis
Hugo Gellert
John Gregory
Jonas Lie
Paul Manship
Eugene Speicher
William Zorach

March 28, 1939

Mrs. Edith Halpert, Director
The Downtown Gallery
113 West 13 Street
New York City

Dear Mrs. Halpert:

This is in reply to your letter of March 27.

The two pieces of sculpture which were rejected by the jury are Nathaniel Kaz's "Semiriamis" and the ceramic Bull of Carl Walter's.

We will return the photograph of Walter's when the other rejected work is picked up. We list as follows the work which has been retained by the Hanging Committee:

Howland	Suzanne
Prestopino	The Day's Work

The rejected work is as follows and may be called for anytime:

✓ Howland	Portrait of Evelyn
✓ Steig	Port of Spain
✓	Fiesta in Martinique
✓ Prestopino	Fortress

5 Pkgs.
1 Sculp.
1 Photo

Of the two Lewandowski's the "Gas Tank and Washer" was rejected. We will to have Walter's "Inlaid Duck" photographed.

Sincerely yours,

Donald J. Bear

Donald J. Bear, Assistant Director
Department of Contemporary Art

350 FIFTH AVENUE
NEW YORK, NEW YORK
PENN 6-1212

OFFICES

ADMINISTRATION BUILDING
WORLD'S FAIR, NEW YORK
WORLD'S FAIR 6-1212

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THE CINCINNATI ART MUSEUM

CINCINNATI, OHIO

PRESIDENT, CHARLES J. LIVINGOOD
DIRECTOR, WALTER H. SIPLE

March 29, 1939

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

My dear Mrs. Halpert:

Mr. Charles F. Williams owns the painting by Harnett and I have just called his secretary to find out when he will return to Cincinnati. He is expected either Saturday or Monday. As soon as I can get in touch with him, I shall find out whether or not he will be willing to lend the painting. I hope he will do this.

The picture is called The Old Violin.
Oil on canvas, 38 inches by 24 inches
Signed and dated lower left (on letter):
W. M. Harnett, 28 East 14th St., New York
(as address); April 86 Paris (in postmark)
Formerly in the collections of Edward Stokes, Hoffmann House, New York; Commissioner Mehner, Cincinnati; Mr. and Mrs. Frank Tuchfarber, Cincinnati; Atlas National Bank, Cincinnati; Mr. William M. Haas, Parkview Hotel, Cincinnati.

It is an excellent picture in first rate condition. Unfortunately, I do not know of any other paintings by Harnett.

Very sincerely yours,

W. H. Siple

(Walter H. Siple)
Director

ARCHIVES OF AMERICAN ART

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Wadsworth Atheneum
Avery and Morgan Memorials

Box 1409, Hartford, Connecticut

Telephone 7-6421

March 29, 1939

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Mr. Austin has asked me to thank you for your letter of March 27th, and to say that the Wadsworth Atheneum will be delighted to lend the Harnett "The Faithful Colt" for your exhibition opening on April 18th, as the Boston exhibition closes April 10th. Will you please let me know when you would like to have us ship the painting to you. Mr. Austin has asked that it be insured for $500.00.

Sincerely yours,

Florence N. Blumenthal

Secretary to the Director.

ARCHIVES OF AMERICAN ART

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THE BALTIMORE MUSEUM OF ART

WYMAN PARK · BALTIMORE, MARYLAND

March 30, 1939

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

Enclosed are publicity clippings on our exhibition, Six Living American Artists. I did not include a copy of the March 4 issue of the Art News because I thought you probably saw that.

If any other publicity appears - and it frequently does in Baltimore, after an exhibition closes - I shall send you a copy of it.

Sincerely yours,

Margaret B. Howser

Margaret B. Howser
In Charge of Publicity
and Publications

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P.S

Room 5600
30 Rockefeller Plaza
New York

March 30, 1939

Dear Mrs. Halpert:

I enclose Mrs. Rockefeller's check for three hundred dollars for your services, at one hundred dollars a day, in re-hanging the Folk Art Collection at Paradise House in Williamsburg in February. She asked me to send this "with appreciation".

Sincerely,

Eleanor Robinson

Secretary to Mrs. John D. Rockefeller, Jr.

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York City

Mr. Chorley told her that he had never seen the place look so well.

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Baltimore Museum of Art

March 31st, 1939

Mr. George Boas
Cherry Hill Farm
Baldwin, Maryland

Dear Mr. Boas:

Thank you for your letter and please forgive me for not having answered it sooner. I have been ill during the past few days.

Naturally we are eager to have another of our artists represented in your collection and shall do everything in our power to cooperate.

Enclosed you will find a photograph of what I consider one of the outstanding canvases by Kuniyoshi. Although small in size (the same dimensions as "After the Bath" which was in your show), "The Morning After" is just as impressive as many of his other large paintings. It incorporates all the qualities associated with Kuniyoshi's work.

"The Morning After" was included in the Kuniyoshi one-man show held at this gallery in January, and I believe that both Mr. & Mrs. Rogers saw it and liked it tremendously. The price of the picture is $600., and we had no intention of reducing the figure under any circumstances. However, I appreciate your gesture so much that I want to express this appreciation by bringing the price down to the figure you mentioned -- $500. The only other picture of that size and price range is "After The Bath" which I shall also reduce for you if you prefer the latter canvas.

I look forward to your reply.

Sincerely yours,

EdM:sr

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File
Carl Frederick Gaertner.

March 31st, 1939

Mrs. Davis Dunbar
142 Bryant Street
Buffalo, New York

Dear Mrs. Dunbar:

Mr. Kuniyoshi asked me to communicate with you regarding your suggestion to transfer his drawings to the museum.

After discussing the matter we agreed that it would be a good idea to increase the audience for these originals, and we shall be glad to have the drawings sent on to the Albright Gallery whenever you wish.

Mr. Kuniyoshi was delighted with his visit in Buffalo and with you kind attention.

I hope you are pleased with the exhibition.

Sincerely yours,

EGH:sr

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Mr. B. L. Norton
Colonial Williamsburg, Inc.
Williamsburg, Virginia

Dear Mr. Norton:

Immediately upon receipt of your letter, I communicated with Miss Talmey advising her that the photographs would be delivered on Monday. This arrangement was satisfactory.

Although we have all the negatives, it takes a little time to have prints made, but our photographer has assured us that the prints will be delivered on Monday. I shall also give Miss Talmey whatever information she desires. Incidently, I am lending her a group of photographs representing some of the earlier purchases in the collection so that she may have a general idea of the range of subject matter, media, etc.

In reference to your second letter pertaining to the catalog, I have considered the matter very seriously and decided that I could arrange my time to fit in with this plan. Of course, you realize that it will require a good deal of application to make up suitable captions, to double check the dates and to select the appropriate photographs. I spoke with Miss Robinson who has a complete file of the collection which will make it easier to function.

Also, if we are to use an inexpensive printer whom I recommended, it will be necessary for me to "make-up", choose the type, the paper, and cover stock; and to carefully supervise all the material before proofreading. The printers like Spirel, who do all the designing themselves, naturally charge tremendous prices for this service which I think is unnecessary since I have had so much experience working with inexpensive printers and designing the catalogs myself.

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Mr. B. W. Norton

While I originally volunteered to assist in such publication gratis, I did not take into consideration the complete job. However, as I mentioned before, I would be most interested to undertake it at a low fee in view of my personal interest in the collection and in Folk Art generally. The figure I have in mind is $250. Incidently, Mr. Cahill's foreword to the catalog issued by the Museum of Modern Art would have to be considerably cut as well as brought up to date. Some additional information has been assembled during the past few years in addition to the data available in 1932. You will, of course, ----if the arrangement is agreeable---- specify the size of the catalog so that I might be guided in the amount of material to be chosen, that is the length of the foreword and the captions and the number of reproductions.

Perhaps we can arrange a visit to discuss the matter either in Williamsburg or in New York, if you plan to be north, in the near future.

I feel very strongly that a catalog should exist particularly in view of the great interest today and the fact that Mrs. Rockefeller's collection is the only one of its kind. Did you see the Art News? It was quite a large spread for an out of town activity. Mr. Bird of the Art Digest has spent sometime here discussing the collection with me and I believe there will be a lengthy review in a forthcoming issue.

Sincerely yours,

EGH:sr

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 1st, 1939

Miss Margaret B. Howser
The Baltimore Museum of Art
Wyman Park
Baltimore, Maryland

Dear Miss Howser:

Many thanks for sending me the publicity on the exhibition of paintings by "Six Living American Artists".

It is always very interesting to see the reaction out of town.

Sincerely yours,

EGH:sr

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THE BALTIMORE MUSEUM OF ART

WYMAN PARK · BALTIMORE, MARYLAND

April 1st, 1939

Mrs. Edith G. Halpert, Director
Downtown Gallery
113 West 13th Street
New York City

My dear Mrs. Halpert:

According to your instructions we shipped to the Carnegie Institute on March 28th the eleven Karfiol paintings which you lent to our Exhibition of Six Living American Artists.

The Kuniyoshi paintings which you also lent for this exhibition were returned to you through our agent, Budworth & Son, and I trust that you have received them all in good condition by now. We included in this shipment the Kuniyoshi which we received from St. Louis, as I understood that this painting belonged to your gallery. If this is not correct, kindly have the painting returned to St. Louis at our expense.

The exhibition was one of the nicest we have had for quite a while. Everyone enjoyed the show and comments were particularly favorable on the fine group of Kuniyoshis.

With appreciation for your continued generosity and interest in the Museum, I am,

Very sincerely yours,

Margaret M Powell

Registrar

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April 1st, 1939

Mr. B. W. Norton
Colonial Williamsburg, Inc.
Williamsburg, Va.

Dear Mr. Norton:

The Art News office telephoned yesterday asking whether we had additional photographs of the pictures mentioned in your release. Eventually only the "Village Green" was sent to the magazine.

As the time limitation made it impossible to communicate with you, I took the chance of ordering additional prints of the following to give Dr. Frankfurter the selection which he desires and from which he will choose several for reproduction.

The Bountiful Board
Girl In Pinafore
The Peaceable Kingdom
New Jersey Squire
The Squire's Wife

In addition, I sent him the six photographs representing the wood panel series called "The Good Samaritan", and explained to him that these were not included in the recent additions, but were not in the original loan. I believe Mrs. Rockefeller had these sent to Williamsburg about three years ago and that they were never publicized at Paradise House or previously in New York.

As this letter will reach you simultaneously with the delivery of the photographs to Dr. Frankfurter, you may communicate with him by wire if you wish to cancel any of the arrangements he has in mind.

Sincerely yours,

EGH:sr

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April 1st, 1939

Mr. Edward G. Robinson
910 North Rexford Drive
Beverly Hills, Calif.

Dear Mr. Robinson:

Evidently, you no longer go in for slumming when you are in New York.

While we are south of the line, we do have some very elegant art just the same. At the moment we have a particularly fine selection of paintings and sculpture by our leading artists and since the gallery is closing for the summer, in June, we are prepared to make some concessions to attract an in style in my Connecticut line. I do not often go "soft", but anybody so so in the way of prices, if you will come in soon.

Also, on your next visit, I should very much like to get you started on American folk art before the avalanche begins. You will be hearing a great deal about early American painting and sculpture in the near future as the entire East has gone overboard on this subject -- and we have the only comprehensive collection in the country, and can afford to sell many of the things at low figures, as we bought them before the boom in folk art.

Sincerely yours,

EGR:sr

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THE BALTIMORE MUSEUM OF ART

WYMAN PARK · BALTIMORE, MARYLAND

April 3, 1939

Mrs. Edith G. Halpert, Director
Downtown Gallery
113 West 13th Street
New York, N. Y.

My dear Mrs. Halpert:

On behalf of the Board of Trustees of the Museum, I wish to express to you our deep appreciation of your generosity in contributing to the success of our exhibition of Six Living American Artists, by lending your fine selection of Kuniyoshi and Karfiol paintings.

The attendance during the period of the exhibition was 10,839, and many of our visitors considered it the most stimulating show of the season.

The paintings have been returned to you, and I trust by now, you have received them in good condition.

I regret to say that we were not very successful in making any sales. However, there is a small fund available to be spent on Contemporary Art, and I am under the impression that Dr. Boas will write you concerning the possibility of purchasing a painting from your Gallery.

May I add a personal word of thanks to you for your kind interest and cooperation.

Very truly yours,

Charles R. Rogers

Charles R. Rogers,
Assistant Director

CRR:bn

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Colonial Williamsburg, Incorporated

WILLIAMSBURG, VIRGINIA

April 3, 1939

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Many thanks for your letter of April 1st. I greatly appreciate the help you have given us in sending the additional prints to Dr. Frankfurter of the Art News. When he has made his selection from these prints, will you please let me know what the additional cost is?

We sent the announcement out early last week for publication in newspapers and magazines published on or after April 2nd, using the list of names you kindly sent us. I am enclosing two clippings from Virginia newspapers indicating how the story was carried here. With these I am also including a copy of the announcement which I thought you might like to have in your files.

With appreciation of your interest,

Sincerely yours,

B. W. Norton

B. W. Norton

66
Enc.

ARCHIVES OF AMERICAN ART

WILLIAM SAWITZKY
RESEARCH IN AMERICAN PAINTING
STAMFORD, CONNECTICUT
P. O. BOX 7

April 3, 1939.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs.Edith G.Halpert,
The Downtown Gallery,
113 West 13 St.
New York, N.Y.

My dear Mrs.Halpert:

Following up our conversation of last Thursday, in the New York Historical Society, I am sending you under separate cover another two reprints of my article on "The American work of Benjamin West".

I have done similar research in relation to most of our 18-th century American artists, concentrating of course on those of whom we know little. Since 1928 a considerable part of my time has been spent in motoring about, locating and examining thousands of early paintings and miniatures in the territory between Maine and Louisiana. In the majority of cases I was able to make detailed technical notes and color descriptions, with the result that in connection with the following 16 artists my meterial is from 50 to 90 per cent complete:

Cosmo Alexander - Charles Bridges - Winthrop Chandler

Abraham Delanoy, Jr. - John Durand - Ralph Earl

James Earl - John Greenwood - Christian Gullager

Gustavus Hesselius - John Hesselius - Lawrence Kilburn

Reuben Moulthrop - Matthew Pratt - Joseph Stewart -

John Wollaston.

The basic problem I am now facing can be put into a nutshell: either one of our learned societies or foundations, or a private individual, interested in humanistic studies, should enable me - through the medium of a modest but regular financial subsidy - to put all other work aside and devote my entire time to the writing of a series of monographs. These monographs should consist of a summation of all obtainable facts about the artist himself, a critical estimate of his work, a descriptive and technical catalogue raisonné of all of his paintings which have been

located, and reproductions of either all or at least most of them. In only a few cases - John Wollaston, John Hesselius, Ralph Earl - the production of the individual artist is large enough to fill an entire volume. In the other cases it will be more practical to put either two or three artists into one volume.

I am not worried about publication which will take care of itself sooner or later. There is, beyond any doubt, a need for such monographs. What I am concerned about is that I should be enabled to do the work now, while I am still in a condition to do it, and without having to devote a large part of my time and energy to earning a living. Otherwise the knowledge and experience, accumulated over a period of 25 years, will be lost, at least to a certain extent.

As you are genuinely interested in this sort of thing, I shall welcome an opportunity to talk it over with you. May I call you up the next time I am in town, so that we can arrange to meet?

With kind personal regards, in which my wife joins me,

Yours sincerely

Wm. Sawitzky

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[redacted] ... etc., researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

TEN WEST EIGHTH STREET · NEW YORK

JULIANA FORCE · Director HERMON MORE · Curator

April 3, 1939

Mrs. Edith G. Halpert,
Downtown Gallery,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

I am enclosing a copy of the material on William M. Harnett that I spoke to you about. This material is from a manuscript of reminiscences by the sculptor, James L. Kelly (1855-1933). The manuscript is owned by Dr. George H. Ryder of New York and is being edited by Mr. Robert Bruce, Box 76, Wall Street Post Office, New York. Mr. Bruce is the man to get in touch with if you are interested in using any of this material.

Sincerely yours,

Lloyd Goodrich

Lloyd Goodrich
Research Curator

LG/DF

ARCHIVES OF AMERICAN ART

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THE BALTIMORE MUSEUM OF ART

WYMAN PARK · BALTIMORE, MARYLAND

April 4, 1939

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th., Street
New York, N. Y.

My dear Mrs. Halpert:

The enclosed letter to Mr. Shulman was returned to me although this address is the one you sent us for shipping instructions on the Six Living American Artists Exhibition.

As I wish to thank him for his cooperation and generosity, I am taking the liberty of sending this letter to you in the hope that you might know a more recent address for Mr. Shulman.

I would greatly appreciate it if you would try to locate him for me.

Thanking you for your courtesy, I remain,

Very sincerely yours,

Charles R. Rogers

Charles R. Rogers,
Assistant Director

CRR:bm

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FIRST EDITIONS
RARE BOOKS
MANUSCRIPTS

BARNET B. RUDER
20 EAST 49TH STREET
NEW YORK

TELEPHONE:
PLAZA 3-6355
CABLES
FIRSTFOLIO
NEW YORK

April 5, 1939

Dear Eff.

The idea! You can't become an honest woman by paying me five dollars. In my life that's a fairly standard price for making a woman dishonest.

Please keep the book. I enjoy knowing that it pleased the author and his hostess. I like to feel serviceable.

Barney.

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WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

TEN WEST EIGHTH STREET · NEW YORK

JULIANA FORCE · Director HERMON MORE · Curator

April 5, 1939

Mrs. Edith Halpert
The Downtown Gallery
113 West 13th Street
New York, N. Y.

Dear Mrs. Halpert:

Mrs. Force has asked me to acknowledge your letter of April 3rd and to say that she will be very glad to lend our Harnett lithograph to your coming exhibition and that it will be quite convenient for you to send for it before the end of this week. Will you be kind enough to let me know when your shipper is calling?

We will be glad to have you note the ownership of this picture by the Whitney Museum of American Art in the catalogue.

Believe me,

Sincerely yours,

Alice M. Sharkey
EXECUTIVE SECRETARY

Data for Catalogue: Still Life with Violin,
Chromo-Lithograph by F. Tuchfarber
after the painting by William M. Harnett
Collection of the Whitney Museum
of American Art

AMS:HB

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April 8th, 1939

Mr. Robert Bruce
Box 76
Wall Street Post Office
New York City

Dear Mr. Bruce:

We are planning a one-man show of paintings by William M. Harnett, opening at this gallery on April 18th.

In preparing the catalog, I have endeavored to obtained all the information available about this most interesting artist. Mr. Lloyd Goodrich of the Whitney Museum of American Art mentioned that in a manuscript owned by Dr. George H. Ryder now being edited by you, some reference was made to Harnett.

If you would be good enough to permit me to study the papers in Mr. Goodrich's possession, I should be most grateful. It would be very helpful to add to the limited knowledge about Harnett.

A self-addressed envelope is enclosed for your convenience in replying. Naturally, I would not actually print the material unless you agreed to it, but meanwhile, I should very much like to read what there may be on the subject.

Sincerely yours,

EGH:sr

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April 8th, 1939

Mrs. Davis Dunbar
Carl Bredemeier Gallery
140 Delaware Avenue
Buffalo, New York

Dear Mrs. Dunbar:

Several days ago, in my absence, a bill was sent to you as a receipt for the $96. check.

We were very much pleased that you sold the Kuniyoshi lithographs. If you wish, we shall send you a new consignment blank for the pictures you still have on hand so that the records may be simplified.

The Steig show is a tremendous success, and if so many of the sculptures had not been sold I would suggest sending out the entire exhibition to you. In addition to the 14 wood carvings, we have a large group of original drawings which are equally exciting. A number of these have been sold, but we could arrange a group of 20 or 25 for you if you are interested. The prices range from $15. to $25.

Please let me know.

Sincerely yours,

DGH:sr

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April 8th, 1939

Mr. Charles H. Rogers
Assistant Director
The Baltimore Museum of Art
Wyman Park
Baltimore, Maryland

Dear Mr. Rogers:

Thank you for your letter. I am very glad that you considered the show of Six Living American Artists a success. This type of exhibition is so much more effective in that the public gets a definite impression of an artist's contribution.

Yes, Dr. Boas wrote to me and I replied suggesting the purchase of Kuniyoshi's "The Morning After", at the specially reduced price of $500. You saw the original when you were at the gallery and I believe were just as enthusiastic as I about it. It is unquestionably one of the high spots of Kuniyoshi's career and represents him as well as one of the large and more expensive canvases.

Sincerely yours,

EGH:sr

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April 8, 1959

Mr. Alfred Barr, Jr.
Director, Museum of Modern Art
New York, N. Y.

Dear Mr. Barr:

My two attempts to reach you by 'phone were unsuccessful, and although I feel guilty about bothering you during these hectic days (for you), the matter is rather urgent.

Our Harnett exhibition opens next Monday (April 17th to the press). I could not resist showing several of the paintings to two visitors, both of whom immediately offered to buy the small still life you liked so much and were considering. I advised both clients that I was holding the picture and would let them know next week. The offer was $250., but if you want it, I shall be glad to let you have it - at the confidential price of $175. The large canvas you are borrowing for your show "Old Scraps" (25x30), will be marked at $1500. in the exhibition but the Museum of Modern Art may have it at half price - $750. if the decision is immediate. I found another small canvas, and can buy three more for cash which I haven't available at the moment.

Please do not interpret this as sales pressure. I have an excellent reason, obviously, for wanting a Harnett in the Museum of Modern Art, and one in your private collection; therefore the great reductions in price. I also want to acquire the three still lifes available before Harnett is publicized and the big boom starts.

Won't you please let me know your decision at once? I shall be glad to send up both pictures for a day or two. The small one has been cleaned and looks ever so much better. May I hear from you in the affirmative or the negative - preferably the former.

Sincerely yours,

...or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

COPY

April 8th, 1939

R. H. Macy & Co.
34th Street and 7th Avenue
New York City

Gentlemen:

Will you be good enough to send the following records to:

Mr. Jack Levine
250 Huntington Avenue
Boston, Mass.

charging it to my DA account No. 34634.

Bach-Italian Concerto for Harpsichord, played by Wanda Landowska on harpsichord - #14232 and 14233

Bach - Brandenburg Concertos - for chamber orchestra ---
#1 - record 11781 and 11782 - played by Cortot and Ecole Normale chamber and orchestra and
#3 - M59 - Philadelphia orchestra and Stokowski

Clock Scene from Boris Godounoff (Moussorgi) - sung by Chaliapin and record on Victor 14517.

Very truly yours,

EGH:sr

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COPY

1939

Dear Mrs. Halpert -

The records you sent were wonderful. I did'nt think I was acquainted with the Italian Concerto, but as I may have told you, my studio is in a veritable hive of music studios, and a certain Mme. Ondricek has been playing this Concerto regularly for a year and a half (on the piano).

Well, one of these days I am going to wait in ambush and just let it blare at her when she goes by.

I am beginning an 8ft by 6 ft vertical "Street Scene" for the Project - but on the other hand I have, half finished, a second version of the "Feast of Pure Reason" rather different than the first. Best of all, I have a rather handsome old frame to go with it. This is for the Gallery

Regards and best wishes

Jack Levine

ARCHIVES OF AMERICAN ART

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Living

April 8, 1959

Mrs. John D. Rockefeller, Jr.
Bassett Hall
Williamsburg, Va.

Dear Mrs. Rockefeller:

It was most thoughtful of you to send me a message about Paradise House. Naturally, I am delighted that you approve the arrangement. The collection does seem impressive! I wish that a small catalogue could be issued - similar to the one we published for the "Children in American Folk Art" exhibition held at this gallery. I left a copy with Mr. Cogar, and mailed another to Mr. Norton, mentioning that $100. or a little more would cover it if our inexpensive printer were used. I should be glad to design it, subject to approval, thus making it possible to work with an inartistic printer. A catalogue would prove most valuable from a educational standpoint, and would provide in addition, a worthwhile souvenir for the many visitors, who would certainly be glad to pay 50¢ a copy to cover the cost.

I am enclosing a photograph of the Stock painting (he painted the Edy Twins now in Mrs. Milton's home). In hanging the show at Paradise House, I found that it was entirely unnecessary to leave gaps for substitutions, as all the examples on view are first rate. There is only one picture that did not seem ideal for the space. It is too dark, and out of proportion in the room, but could not be placed elsewhere for the same reason. I am referring to "Miss Appleton of Ipswich". I would strongly suggest the Stock painting of the two children illustrated in the enclosed photograph. Not only would it be valuable to include a painting by this remarkable Springfield artist in the collection, but the color is so brilliant, and the size and shape so perfect that the entire room would be ideal in arrangement. As I mentioned on several occasions recently, business conditions call for price sacrifices on my part, and I can offer you "Mary and Otis Cooley" by Joseph Stock for $400. It has been cleaned and is in first rate condition requiring no further attention nor expense. I should be glad to send it on approval, although you saw and admired this picture in the exhibition you saw during your last visit here.

I hope that you are enjoying the Williamsburg spring, the tulips, the birds and lovely Bassett Hall.

Sincerely yours,

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April 8th, 1939

Mr. William Sawitzky
P. O. Box 7
Stamford, Conn.

Dear Mr. Sawitzky:

Thank you for sending me the two copies of your article on Benjamin West.

Needless to say, I am heartily in sympathy with your plan. I, for one, have had occasion to realize how proverty stricken we are in connection with American data. Research in libraries is absolutely fruitless and so little has been done with Early American Art apart from the few big names.

At the very first opportunity I plan to take up the matter with one of the Rockefellers who should be in complete sympathy with the idea, and may refer me to the institute, which I consider the logical backer for such an enterprize.

When you are in the city, I should very much like to chat with you further in this connection. Possibly you and Mrs. Sawitsky can have dinner with me. If you will let me know two or three days in advance, I can make the arrangements accordingly. It will be a pleasure to see you both.

Sincerely yours,

LGH:sr

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April 8th, 1939

Mr. Francis Henry Taylor
Director
Worcester Art Museum
Worcester, Mass.

Dear Mr. Taylor:

After your charming note of January 19th, I waited to see you and still hope that you are planning to venture this way.

At this point I am particularly eager to introduce you to a great re-discovery in American Art -- William M. Harnett, (1848-1892). You may be familiar with the now famous "Faithful Colt" by this artist, acquired from us by the Wadsworth Athenam several years ago. Our special one-man show of Harnett's work opens on April 18th, and all the 14 pictures included, 9 are stil
extraordinary and I am sure w
art world. I strongly urge y
this exhibition or rather before it op
am sure that you will want to add a Harnett to your co

Sincerely yours,

EGH:sr

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ROBERT BRUCE
BOX 76 WALL ST. P. O.
NEW YORK CITY

April 10,1939

The Downtown Gallery,
113 West 13th St.
Edith Gregor Halpert,Director

Dear Madam:

As I recall the reference to Hartnett,it consisted of only a few paragraphs,whereas the material referring to Alfred Pinkham Ryder covered several typewritten pages,and there were two fairly complete references to Thomas Nast. Permission was given to Mr. Goodrich to copy and use the Ryder and Nast materials,with credit to Dr. George Hope Ryder,executor and owner of the James Edward Kelly collections in Art and Sculpture.

In due time the original pages were returned to Dr. Ryder's residence,and for the past 15 months I have been principally occupied in writing articles to accompany Mr. Kelly's portraits of the leading generals of the Civil War (U.S. Army Recruiting News,Feb. 1938-March 1939, inclusive). So have somewhat lost track of the pages to which reference has been made; but in the possible event that the material copied by Mr. Goodrich included the Hartnett recollection,brief though I am sure it would be found,there would be no objection to its use for the purpose named in yours of the 8th. If you could consult with him,being so near,and find that supposition correct,it would facilitate matters,for I have not been expecting to go through the extensive Kelly Memoirs again until some special reason for doing so should arise--and I see that the time his already short.

In case you do not find the Hartnett reference in Mr. Goodrich's possession,and will let me know,I might try to locate it at the first opportunity; but sometimes I do not go up to Dr. Ryder's for several days at a time,and am at present engaged in other directions. If you do see Mr. Goodrich,and find it convenient to ask him if the Albert Pinkham Ryder book has been published,I would be interested to know. Seems to me a note in the papers some weeks ago stated that Macmillan had taken over the series; but I have not yet had occasion to call at Mr. Goodrich's office,and the receipt of your letter,mentioning his name,brought the matter to recollection.

Perhaps you may have seen the rather small book I published for Dr. Ryder in 1934,the year after Mr. Kelly's death,consisting mostly of illustrations,of not more than 10% of his work,with running titles and a limited amount of text. If not,it would be found in the Art Room,NY Public Library; but I have some time to do a more complete work than was feasible in 1934,the book of that date having been issued mainly to accompany the correspondence following Mr. Kelly's death.

Hope

Yours very truly,

Robert Bruce

CARL
BREDEMEIER
GALLERY

140
DELAWARE
AVENUE

BUFFALO
N. Y.

PRINTS
PAINTINGS
REPRODUCTIONS
HAND MADE FRAMES

PHONE
WA 6062

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Dear Mrs Hatfield:

Your letter of April 8th has just come – I think 4 or 6 of Steig's more cartoons would be an addition to my New Yorker show which opens April 14th –

I am exhibiting "Drawings of Artists of the New Yorker" at that date & have on hand about 100 drawings of 18 of the artists – which is quite something as I have to write for each individually! I asked each artist – to contribute about six – and have 4 or 5 of Steig's – not very good ones as, you – I fancy, have them all –

I think six of his sculptures if small & reasonably priced would be an

addition to the show - Buffalo cannot stand a large group of any one person - as the few who buy are limited - and I have taught away from sculpture and frames fictions as the packing and shipping costs eat up my commissions -

Just finished a Disney show of "Ferdinando" which went rather well - and have also just - sold "Horse + Rider" print - by Goldthwaite -

I kept your Poscia as - man was interested and is out of Town for the moment -

Trusting to have the half dozen wood carvings by Steig at once -

Sincerely
Anne Dunham

April 10th -

If you could spare 4 or 5 of Steigs drawings I could show them - as they are undoubtedly better than mine -

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information [redacted] published 60 years after the date of sale.

THE INSTITUTE OF MODERN ART

formerly THE BOSTON MUSEUM OF MODERN ART

270 DARTMOUTH ST. BOSTON MASSACHUSETTS KENmore 5688

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RICHARD C. PAINE
MRS. MARC PETER, JR.
PAUL J. SACHS
CHARLES H. SAWYER
MRS. DONALD C. STARR
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MARC PETER, JR.
MRS. MARC PETER, JR.
JESSIE G. SHERMAN

Gallery Manager
DOROTHEA HELY

April 10, 1939

Mrs. Edith Halpert
Downtown Gallery
113 West 13th Street
New York

Dear Mrs. Halpert:

Every spring here in Boston we stage a Ball and pageant for the Institute and make enough money to start us off on the coming season, when the autumnal wolf sniffs at our door. This year we are putting on a modern circus, which entails a program to be sold, and I am writing to know if you will give us an advertisement.

I am sending a similar letter to six or seven dealers in New York who have been constantly generous to us; and the immediate reason I am writing is because we are the principal organization in Boston that constantly displays modern and contemporary art and because our shows have been responsible for certain, not inconsiderable, sales by New York dealers to Boston collectors. I have argued to myself that you might lend us a hand because we are engaged in a long-term collaboration with you and because from show to show we are playing in the identical alley.

As for our program -- I think I can offer, because of a series of trick prize schemes, the maximum of longevity and visibility for this type of booklet. Every advertisement will be next or opposite program reading matter. We are asking $25 a page (4½ x 7); $15 a half-page (4½ x 3¼).

Will you think this over, granting us all you figure a program of this sort is worth and considering what your assistance to us may net you in the long run.

I shall be much obliged if you will drop me a line at your earliest convenience, as our party is to take place on April 28, and I should like to reduce to a minimum our turmoil with the printer.

I am, with thanks,

Yours sincerely,

Thomas N. Metcalf

TNM:FCW

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MRS. J. ROLAND KURTZ
RURAL ROUTE NO. 4
POTTSTOWN, PENNSYLVANIA

April 10th. 1939

Edith Gregor Halpert
The Downtown Gallery
113 West 13 Street
New York City

Dear Miss Halpert,

Your letter just received, and I want to thank you for sending me the names of the organizations that might be interested in my prints. I know of the Old Print Shop, but did not know of the Kennedy Galleries in Rockerfeller Center.

I talked it over with my sister about the price you offered me for the Mourning picture, and since we wanted fifty dollars for the picture and you offered us thirty we wondered if you might split the difference and give us say around forty dollars for it? However I realize being a business woman myself that you have to make a certain profit on your paintings, so if you really can not see your way clear to give us forty dollars for it I will take your offer of $ 30.00 and you can send me a check for same. I feel you will do what you think is fair and right.

If I ever have, or hear of anything else that I think you might be interested in I shall get in touch with you.

Thanking you for your courtesy, I am,

Sincerely Yours

Alice H. Kurtz

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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

DEPARTMENT OF PAINTINGS

April 10, 1939

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Thank you so much for your letter.

Whether I shall be able to get to the Downtown Gallery when I am in New York early next week I am not sure. I have such an enormous schedule to complete that it is doubtful. But you may be very sure I shall do my best.

Sincerely yours,

W. G. Constable

W. G. Constable
Curator of Paintings

WGC/RI

ARCHIVES OF AMERICAN ART

The Museum of Modern Art

14 West 49th Street, New York, N. Y. *Telephone:* Circle 7-7470 *Cable Address:* Modernart

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John E. Abbott

750
195
925

April 10, 1939

Dear Mrs. Halpert:

Thank you for your letter of April 8th. Could you send up the Harnett pictures? We would like very much to have them at the Museum for a few days.

Sincerely,

Alfred H. Barr

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, N.Y.

— Thought Thursday if possible please!

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April 10, 1934

Mr. Karl Free
Whitney Museum of American Art
10 West 8th Street
New York, N. Y.

Dear Mr. Free:

Some time ago I had the pleasure of hearing your lecture on John James Audubon.

We have a painting credited to Audubon. This is authenticated and dated 1831 in a manuscript note pasted on back of the canvas, signed L. R. Audubon (his son).

I wonder whether it would be imposing on you too much to ask for your opinion of this painting. I want to offer it to a museum but naturally am eager to make certain of its authenticity.

I thank you.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

C
O
P
Y
VOGUE

April 11, 1939

Dear Mr. Chorley:

I am most interested in the twenty or more paintings of Folk Art which have been added to Mrs. John D. Rockefeller, Jr.'s collection in the Ludwell-Paradise House. Would it be possible for you to send me black and white photographs of these paintings? At the moment, we think we might want to reproduce some of them in the magazine in full colour.

I would appreciate it very much if you could send me these photographs as soon as possible, as the plan now is to use the feature in an early issue, and colour features are due three months in advance of their issues.

Cordially yours,

s/ Allene Talmey

Feature Editor

Mr. Kenneth Chorley
Williamsburg Restoration
Williamsburg, Virginia

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April 11, 1949

Dear Mr. Crandall:

A selection of photographs in cluding "With the New York Herald", is being delivered to you by messenger. Aside from the specific interest for your paper, the exhibition as w hole promises to be one of the greatvevents of the Art World. Based on the excitement created wherever shown, by the "Faithful Colt", which we discovered in 1935 and sold immediately to the Wadsworth Atheneum in Hartford, Conn., the group of thirteen oils and one chromo-lithograph in the exhibition should make history.

William M. Harnett, the artist, was born in 1848 and died in 1892, spending a good part of his life in Philadelphia and in New York. He achieved great fame during his brief painting carser (1875-1892) and his pictures fetched extremely high prices. Many Philadelphians recall figures of $10,000. and more. Mr. Clarke, director of the Springfield Museum of Art, advised me that when "Emblems of Peace" was presented to the Museum, he saw the original bill which listed the price of $10,000. Another canvas in the show, "Old Scraps", has a gallery label on the back with the price of $5000. Thus, it seems strange that fifty years after his death, Harnett is now being introduced in a one-man show as a re-discovery.

The show, under the title of "Nature-Vivre" (in contradistinction to Nature-Morte), points out that Harnett anticipated a astyle practiced today by the vanguard in France and in this country. His color is brilliant, the painting flawless, and the composition organized in abstract patterns. But it is Harnett's combination of meticulous realism with an arbitrary juxtaposition of unrelated objects, that may be said to provide a link between Dutch art of the 19th century and sur-realism of the 20th. Harnett provides us with another American ancestor for the art of today.

The dates are April 18 to May 8, but if the museums will agree to an extension of the loans, the closing date will be postponed a week. The lenders are: Whitney Museum, Springfield Museum of Art, the Wadsworth Atheneum of Hartford, Conn., and Mr. Charles Williams, through the courtesy of the Cincinnati Art Museum.

In a biographical sketch dated 1895, reference is made to an amusing incident. A painting made at the order of the New York merchant, Theodore Stewart, called a "Five Dollar Bill", was seized by Federal Secret Service agents as a counterfeit, but

was later released by the late Judge McClue, solicitor of the Treasury, as a work of art. Even in this, Harnett preceded Brancusi, Utrillo, etc.

Will you be good enough to return whatever photographs you are not considering?

Sincerely yours,

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April 12, 1939

Dear Mr. Talley:

The photographs are being delivered to you by messenger. You will find one of a painting produced in 1880, featuring the New York Times in the extraordinary composition.

In 1935, we discovered a picture by WILLIAM M. HARNETT, called "The Faithful Colt". This was sold to the Wadsworth Atheneum, Hartford, Conn., and has since become known as one of the greatest American pictures, and was consistently selected as the highlight in the American Exhibition arranged by Conger Goodyear in Paris last summer at the Musee du Jeu de Paume.

Since the discovery of "The Faithful Colt," we have scoured the country for additional canvases by this amazing painter, who in his style has combined 17th century Dutch "trompe l'oeil" with 20th century Sur-realism, and is the forerunner of the contemporary school of imaginative realism. The exhibition, called "Nature-Vivre" in contradistinction to "nature-morte", opens to the public on April 18th (press view April 17th) and continue for three weeks or four, if the museums will agree to extend the loans. We have found fourteen pictures in all, thirteen paintings and one chromo-lithograph. In addition to our own group, there are loans from the Wadsworth Atheneum, the Springfield Museum, the Whitney Museum, and Charles Williams of Cincinnati, (courtesy of the Cincinnati Art Museum). The picture "with the New York Times", has just been sold to a prominent collector, whose name I will supply if you plan to publish the picture.

During his brief lifetime, much of which was spent in Philadelphia where he was taken from his birthplace in Ireland at the age of one, Harnett achieved great fame. His popularity was so great in the 1880's and 1890's that his paintings fetched extremely high prices. "Emblems of Peace", in the show was purchased for $10,000, according to Mr. Clarke, the director of the Springfield Museum, who saw the original bill in the possession of the donor of the picture to the museum. Another canvas included, "Old Scraps", has a gallery label on the back listing the price of $5000. That is why we consider it so strange that fifty years after his death, Harnett has to be introduced as a re-discovery.

Among the amusing incidents in his life, is the fact that one of

of his paintings, a "Five Dollar Bill", painted at the order of the New York [redacted], Theodore Stewart, was seized by the Secret Service Bureau of the Treasury Department, as a counter[redacted], but was finally released as a work of art by the late Judge McClue, solicitor of the Treasury.

A list of pictures in the show is enclosed. A fully illustr[redacted] catalog will be issued on Monday, with biographical data.

Will you be good enough to return whatever photographs you are not considering. I hope you will come in to see the show, which promises to be one of the sensations in the art world. The Museum of Modern Art has selected "Old Scraps", as a feature in the 19th century room in the opening show at the new building. The latter is not for publication, as the museum will send its own release at the time.

I thank you.

Sincerely yours,

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April 13th, 1939

Mrs. Rexford Brandt
3619 Prospect Avenue
Riverside, Calif.

Dear Mrs. Brandt:

The Steig sculpture "Man at a Gathering" has been sold, as well as six other examples in the show. I am sorry that I have no photographs of those still available, but if you are interested I shall be glad to have several of them photographed for your consideration. The price range is from $100 to $300. "Man at a Gathering" sold for $200.

Sincerely yours,

EGH:sr

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April 13th, 1939

Mr. Robert Bruce
Box 76 Wall St. P.O.
New York City

Dear Mr. Bruce:

It was very kind of you to reply so promptly and to grant your permission for the use of the Harnett material.

Mr.Goodrich sent me the excerpt which was of special interest to me. I am glad to have this additional data as so little has been found on Harnett thus far.

As soon as I get the exhibition under way, I shall try to locate a copy of your book which you mentioned in your letter.

Sincerely yours,

EGH:sr

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April 13, 1939

Mrs. Davis Dunbar
Carl Bredemeier Gallery
140 Delaware Avenue
New York, N. Y.

Dear Mrs. Dunbar:

As you may have noted on the catalogue, the Steig show does not close until Saturday of this week. Thus, we can ship the sculptures and the drawings on Monday, but not sooner. I shall be glad to send you five or four, together with five drawings selected from our group. Have you seen Life and the other publications in connection with the Steig show. It has been the most popular exhibition we have had, and resulted in many sales.

Unless I hear to the contrary, I shall send the sculpture and drawings on Monday. Meanwhile I am listing the items below so that you may cover them with insurance in transit, etc..

5....	Prospector.....	$150.
13....	Yankee Grande Dame.....	300.
10....	Proprietress.....	100.
9....	Woman Asleep.....	150.

I may send you a fifth carving, if an expected sale does not come through. Someone is considering "Matriarch" at $300. The drawings are priced at $25. and there will be five. The insurance valuation on all is 2/3 of the listed price.

Please wire me if you find that the shipment will be too late for your purposes and that you would prefer to let the matter go.

Sincerely yours,

THE INSTITUTE OF MODERN ART

formerly THE BOSTON MUSEUM OF MODERN ART

270 DARTMOUTH ST. BOSTON MASSACHUSETTS KENmore 5688

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MRS. MARC PETER, JR.
JESSIE G. SHERMAN

Gallery Manager
DOROTHEA HELY

April 13, 1939

Downtown Gallery
113 West 13th Street
New York City, N. Y.

Gentlemen;

Confirming our conversation, we understand that you are going to lend us for our exhibition of "Contemporary New England Oils" the following paintings;

10 Charles Sheeler - "New Haven" 1950 26/36

37x26½ 3 Jack Levine - "Street Scene" 1937 250 Temp

10 Karfiol - "Summer in Ogunquit" 1938 2500. 40/50

56/20 20 Spencer Niles - "Bristol Harbor" 500

We are enclosing four lists of desired data for these four pictures which we should appreciate having filled out and returned to us as soon as possible so that we may start on the catalogue.

Very sincerely yours,

W. G. Russell Allen
Chairman of the
Executive Committee

enc.

RA H

P.S. I spoke to Constable about the Harnett. He will send shipping instructions later.

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THE WHYTE BOOKSHOP
1707 H STREET N. W.
WASHINGTON, D. C.

TELEPHONE
REPUBLIC 1041

CABLE ADDRESS
WHYTE WASHINGTON

April 14, 1939

Mrs. Edith Halpert
Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert,

I have been meaning to get in touch with you for some time in connection with the forthcoming National Folk Festival which as you probably know, is to be held here in Washington from the 27th to the 29th of this month. I had been asked about two weeks ago just before I left Washington on my honeymoon to organize the book stall at the Exhibition of Handicrafts which will be held in conjunction with the festival in Constitution Hall, and have been busy gathering all the available material in the literary fields.

My wife whom you may remember as Evelyn Adams when she visited your gallery last year, is anxious to make the Handicrafts Exhibition, of which she is organizer a particularly attractive one, which as you know has been the case hitherto. When she was in the gallery she was especially struck by your collection of early American dolls, mourning pictures, samplers and other examples of folk art which she was anxious at the time to have down for the festival in order to provide something of a historical background for the other material which will be on exhibit.

I know that time is terribly short and that most of your best material will already be at the World's Fair and elsewhere, but if you had anything along the line suggested which you could possibly spare, we should be most grateful. As you probably know the festival this year is being sponsored by the Washington Post who are guaranteeing all expenses incurred (the festival has no outside funds at its disposal) but I am sure that the extra publicity which such an exhibit as yours would attract would be worth far more that the carriage and insurance charges involved. However, it would be advisable if you could give me an idea of what might be available for the dates in question and the probable expense involved so that we may be able to approach the Post with some concrete data.

If you could possibly drop me a line by return air mail I should be most grateful as you will appreciate the urgency of an early reply.

THE WHYTE BOOKSHOP
1707 H STREET N. W.
WASHINGTON, D. C.

TELEPHONE
REPUBLIC 1041

CABLE ADDRESS
WHYTE WASHINGTON

[redacted] mation regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information [redacted] published 60 years after the date of sale.

The material about which I have written should reach us by the 25th of the month and would be returned to you on the 30th.

Yours very truly,

James H. Whyte

James H. Whyte
The Whyte Bookshop

jhw/bbg

ARCHIVES OF AMERICAN ART

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MRS EDITH HALPERT=

DOWNTOWN GALLERY 113 WEST 13 ST NYK=

SORRY NEXT WEEK TOO LATE FOR STEIG SCULPTURE AND DRAWING=

ANNA DUNBAR.

File I
Carl Bredemeier

STEIG.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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April 15th, 1959

Mr. Thomas N. Metcalf
The Institute of Modern Art
270 Dartmouth St.
Boston, Mass.

Dear Mr. Metcalf:

Please forgive me for not having answered your letter sooner, but I have been ill and neglected all my correspondence.

Indeed, I shall be glad to cooperate with you and you may set me down for a half page ad. Business has been so dull that I dare not undertake any larger space. I shall send you the copy early next week. I hope your party is a great success.

If you are planning to be in town during the next week, I strongly urge you to come in to see the Harnett exhibition, a catalog of which was mailed to you under separate cover. The reproductions in the catalog merely hint at the extraordinary quality of the originals. They do not even suggest the remarkably brilliant color and the trompe l'oeil textures. I have been combing the country during the past four years to assemble this show and only seven of the pictures are now available as we have already sold several to the first visitors who had occasion to see a few of the canvases.

I am sure that you will find a visit rewarding.

Sincerely yours,

EGH:sr

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Sold
2-500-

April 15th, 1959

Mr. Nelson Rockefeller
810 Fifth Avenue
New York City

Dear Mr. Rockefeller:

As the Steig show closed this evening, we did not have an opportunity to remat the drawings. Furthermore, it occurred to me that you may want them framed. We shall be glad to pick up the drawings at any time you suggest for whatever action you desire.

The Harnett is in the exhibition opening on Monday. Number 7 has been sold and on Monday we expect a number of people to see the exhibition, and no doubt will have additional sales (we hope).

May I suggest that you use Number 5, a photograph of which I am now sending you. It is almost identical in size to the one you purchased, and would make an excellent companion piece. The price will be the same as "Still Life with the New York Times".

Sincerely yours,

EGH:sr

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Sold 1 for

April 15, 1939

Mr. Jere Abbott
Art Director, Smith College
Northampton, Mass.

Dear Mr. Abbott:

As you know, I do not make a habit of writing you sales letters. However, the exhibition which opens on Tuesday is of such vital importance, that I am calling your attention to it.

The enclosed catalogue illustrates all the pictures in the show with the exception of the example owned by the Whitney Museum, a chromo-lithograph, the original of which is listed under #9, and is owned by Mr. Williams. These reproductions merely hint at the extraordinary quality in the paintings by a 19th century American who anticipated in his work much that is considered "most modern" today both here and abroad.

I am very eager to have you see the group on view. The color is superb and brilliant, introducing blues, pinks, yellows, etc.. The textures are equally fascinating.

Of the thirteen paintings on view, numbers 2, 6 and 7 have already been sold to the first three visitors to see the pictures. If you are interested, I would urge an early visit, as there are only seven pictures available. After four years of intensive research and search, the collection displayed comprises all that were found.

For museum acquisitions, the prices will be appropriately low. I hope you will come in.

Sincerely yours,

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April 15, 1939

Mr. Robert Hannahill
2171 Iroquois Avenue
Detroit, Michigan

Dear Mr. Hannahill:

This exhibition is so extraordinary that I decided to write you a special note regarding Harnett - the 19th century American who makes Pierre Roy appear "old-hat".

The reproductions in the catalogue, merely hint at the amazing quality of the paintings. The color is brilliant, the textures unbelievable, in the trompe l'oeil tradition. Of course, the conception is the most striking element preceding a style now current among the leaders in modern art both here and abroad.

After four years of intensive research, I found only thirteen paintings. Three are owned by museums, as indicated in the catalogue, and three have already been sold to the first three persons who had occasion to see the pictures before the opening on Tuesday of next week. Alfred Barr and Nelson Rockefeller are among the buyers.

I am enclosing a price list to expedite your decision, as I feel that at least one of these amazing examples should be in Detroit. I know that you will be just as excited about these pictures as those who have seen them. And I am quite sure that the combination of quality and scarcity will make it impossible to find Harnetts in the future. I am negotiating with the Peale family for two additional canvases but the prices asked are prohibitive.

Please wire me if you decide to make a reservation. I have written to Dr. Valentiner suggesting that he stop in. It would be wonderful if your plans include a New York trip next week.

Sincerely yours,

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April 17, 1939

Mrs. Edith Gregor Halpert
Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

I feel so strongly about the exhibition situation which we discussed informally the other day that I have been trying to get into the program of our convention a round table dinner which would consider exhibitions from every point of view. If I should be successful, I wonder if you would like to come down and participate in the discussion.

I believe the problems of rotating exhibitions are increasing rather than diminishing, and I am anxious that the Federation should conduct experiments in an endeavor to clear the air, and perhaps provide a new basis for exhibitions. If our program is to develop along these lines, we shall need the counsel and cooperation of people representing all of the groups involved.

I am holding space for you in the May issue, and I shall look forward to copy on Thursday of this week. This looks like a good number, and I believe we shall have more galleries than at any time in our history.

Sincerely yours,

L. B. Houff, Jr.
Manager

L. B. Houff, Jr./dm

ARCHIVES OF AMERICAN ART

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WESTERN UNION

1201

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NL=Night Letter
LC=Deferred Cable
NLT=Cable Night Letter
Ship Radiogram

[redacted]
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[redacted]

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SD42 30 NL=SANTABARBARA CALIF 17 1939 APR 17 PM 10 50

EDITH HALPERT=DOWNTOWN GALLERY

113 WEST 13 ST NYK=

IF STILL AVAILABLE WOULD LIKE TO BUY KUNIYOSHI DESERTED BRICK YARD IF I CAN PAY $500 NOW AND $100 A MONTH TILL PAID FOR PLEASE WIRE ME SANTABARBARA=

WRIGHT LUDINGTON.

$500 $100

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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Fairmount, Philadelphia

April 17, 1959

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

Many thanks for your letter of April 15th.

Would it be possible to have a few photographs of some of the paintings by Harnett together with prices. While I have no great hope that a purchase can be made at this time, I would like at least to try and place the matter before our committee.

I shall certainly try to come over to see the exhibition which seems most interesting. Congratulations!

With kindest regards,

Very sincerely yours,

HENRI MARCEAU,
Assistant Director.

HM.GT

ARCHIVES OF AMERICAN ART

FIRST EDITIONS
RARE BOOKS
MANUSCRIPTS

BARNET B. RUDER

40 ~~30~~ EAST 49TH STREET
NEW YORK

TELEPHONE:
PLAZA 3-6355
CABLES:
FIRSTFOLIO
NEW YORK

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April 17, 1939

Dear Edith:

I should say our blood pressure does mount on reading the letter you so kindly sent. I shall write to the poor and, we hope, ignorant lady at once.

We shall communicate with you immediately if the refined burglary we are planning meets with success. It is only right to add that we have a reputation for fair dealing, so that one need not feel overly concerned about Mrs.Perkins.

I shall be grateful if you will continue to forward such inquiries. They are the cause of much heartache and occasional elation, but both are welcome in a rather dull existence.

Thank you for dinner and a very pleasant evening.

Cordially,

Barney.

Miss Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York, N.Y.

BBR:C

THE INSTITUTE OF MODERN ART

formerly THE BOSTON MUSEUM OF MODERN ART

270 DARTMOUTH ST. BOSTON MASSACHUSETTS KENmore 5688

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Gallery Manager
DOROTHEA HELT

April 18, 1939

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York City, N. Y.

Dear Mrs. Halpert,

As Mr. Metcalf is very much involved at the moment with preliminary activities in connection with the coming ball, he has asked me to thank you very much for your order for a half-page advertisement in our circus program. May I ask that you send us the copy as soon as possible as the program goes to the printer tomorrow.

Mr. Metcalf will write you at his first opportunity his personal letter of thanks.

Very sincerely yours,

Dorothea Helt

Gallery Director

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E.G.R.

April
19th
1939

Dear Miss Halpert:-

Thank you for your witty and gracious letter of the 1st. I am at the peak of my work in radio and films and will not be able to get away for some months.

Incidentally my collection plans are somewhat in abeyance for the moment because of the many demands on me in the human crisis which we are confronting.

Sincerely yours,

Edward G. Robinson

EDWARD G. ROBINSON

Edith Halpert
The Downtown Gallery
113 W. 13th Street
New York City

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HALPERT

113 WEST 13 ST NYC

TERMS STATED YOUR WIRE AGREEABLE COMMITTEE EXHIBITION. MATERIAL SHOULD REACH ME WASHINGTON APRIL 25TH PLEASE SEND AVAILABLE PHOTOGRAPHS YOUR EXHIBIT IMMEDIATELY AIR MAIL FOR ADVANCE PUBLICITY

WHYTE.

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THE BALTIMORE MUSEUM OF ART

WYMAN PARK · BALTIMORE, MARYLAND

April 20, 1939

Downtown Gallery, Inc.
113 West 13th Street
New York, N. Y.

Att: Miss E. Hartfield

My dear Miss Hartfield:

Your postcard of April 19th., was referred to me, and I am sorry to hear that you have not received the Karfiol and Kuniyoshi photographs.

They were mailed about a month ago, and addressed to:

Mrs. Edith Halpert
Downtown Gallery, Inc.
113 West 13th Street
New York, N. Y.

I have called the Baltimore Post Office this morning to have them traced, and I sincerely hope this matter can be straightened out in a day or so.

As soon as I receive word, I shall notify you immediately.

Very sincerely yours,

Charles R. Rogers

Charles R. Rogers,
Assistant Director

CRR: bn

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Colonial Williamsburg, Incorporated

WILLIAMSBURG, VIRGINIA

April 20, 1939

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Now that we have the additional paintings in Mrs. Rockefeller's Folk Art collection in the Ludwell-Paradise House, the matter of a catalogue has come up and I have been asked to look into ways and means of publishing a catalogue suitably illustrated of the entire collection.

It has been suggested that because of your familiarity with the collection we have in Williamsburg and the experience you have had in preparing catalogues for your own galleries, you would be the ideal person to do this. For some time we have used a catalogue published by the Museum of Modern Art when part of this collection was first shown there. If I remember correctly, this contained a foreword by Mr. Alfred H. Barr which might be suitable for inclusion in the catalogue we have in mind for publication here.

I hope very much that you will undertake this work for us and let me know what you would charge us for your services in preparing copy and supervising the publication of such a catalogue.

Very sincerely yours,

B. W. Norton

B. W. Norton

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Colonial Williamsburg, Incorporated

WILLIAMSBURG, VIRGINIA

April 20, 1939

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Enclosed you will find some correspondence with Miss Allene Talmey, Feature Editor of Vogue who is interested in reproducing some of the paintings which have just been added to Mrs. Rockefeller's Folk Art collection in the Ludwell-Paradise House.

To save time and also to give Miss Talmey some additional assistance since you are in New York, will you please have glossy prints of these twenty odd additions to the collection sent to her as soon as possible?

You will see from her letter to Mr. Chorley that she speaks of having these reproduced in color. I don't know just how this would be done, but we are asking her to let us know more about this. In the meantime, whatever assistance you can give her would be greatly appreciated.

With kindest regards,

Sincerely yours,

B. W. Norton

B. W. Norton

Lend. Colonial Williamsburg

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April 20, 1939

Miss Allene Talmey
Feature Editor
Vogue
420 Lexington Avenue
New York City

Dear Miss Talmey:

Mr. Chorley has asked me to acknowledge your letter of April 11th and thank you for your inquiry concerning photographs of the recent additions to Mrs. John D. Rockefeller, Jr.'s collection of Folk Art in the Ludwell-Paradise House. He has had an opportunity to discuss your request with Mrs. Rockefeller and I am very glad to tell you that we are requesting Mrs. Edith Gregor Halpert of the Downtown Galleries to forward a set of these prints in black and white to you.

You mention reproducing some of these in color and I am wondering what arrangements would be made to do this. Will you please let us know your plans after you have examined the prints which Mrs. Halpert will send you?

With appreciation of your interest,

Very truly yours,

B. W. NORTON

B. W. Norton

66

Copy- KC
Mrs. Halpert (nso)

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Jessie G. Sherman

Gallery Manager
Dorothea Helt

April 21, 1939

Mrs. Halpert
Downtown Gallery
113 West 13th Street
New York City, N. Y.

Dear Mrs. Halpert,

I am afraid that we falied to impress upon you the great need for returning the questionnnaire for our "Contemporary New England Oil Paintings" show. It is necessary for the catalogue which is awaiting the arrival of this data.

Very sincerely yours,

Wm. G. Russell Allen
Chairman of the
Executive Committee

RA H

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April 21, 1939

Mr. Nelson Rockefeller
30 Rockefeller Plaza
New York, N. Y.

Dear Mr. Rockefeller:

I am enclosing clippings from CUE and The New York Times, the first two reviews which appeared in connection with the Harnett exhibition - preceding the customary week-end reviews. Evidently, your hunch was a mighty good one, and I am very much pleased that you were the first buyer. Yesterday, Mr. Abbott purchased #11, reproduced on the cover of the catalogue, for the Smith College Museum, and there are several reservations in addition to the five sales. Harnett certainly is going over in a big way. It seems that you bring the artists and the gallery luck, for as soon as you purchase a picture or a sculpture, there is a run. We sold four more Steig carvings and many drawings immediately after you made your selection. My sincere thanks for everything!

I hope that your committee liked the Bennett watercolors. Unfortunately, few of his latest examples were included as they were either out in museum exhibitions or were sold as soon as they arrived. However, there was enough material to suggest the great possibilities, particularly in relation to the subject matter you have in mind. I think you will congratulate yourself for the foresight in selecting Bennett. Naturally, both he and I are hoping! We look forward to word from you. Incidentally, he may know Spanish, as he spent some time in Mexico. I am writing him today to find out.

Sincerely yours,

P.S. A few minutes ago I received the enclosed photographs, which I am sending on promptly, as the room described seems a "natural" for your early house. It is a great bargain, also.

COPY

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Baltimore Museum

April 22nd, 1939

Mr. George Doas
Cherry Hill Farm
Baldwin, Maryland

Dear Mr. Doas:

As one of our clients who purchased a large sculpture from the Kuniyoshi show is seriously considering "The Morning After" I am very eager to know what decision you have made regarding the acquisition of this important example of Kuniyoshi's work.

I hope that the museum will take advantage of the special offer.

Sincerely yours,

EGH:sr

ARCHIVES OF AMERICAN ART

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April 22nd, 1939

Mr. Charles R.Rogers
Assistant Director
The Baltimore Museum of Art
Baltimore, Maryland

Dear Mr. Rogers:

I am so sorry to have caused you so much trouble regarding the photographs.

The Karfiol prints were sent on directly to Carnegie and I forgot to advise my secretary accordingly.

Sincerely yours,

EGH:sr

ARCHIVES OF AMERICAN ART

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April 22nd, 1939

Mr. William G. Russell Allen
Chairman of the Executive Committee
The Institute of Modern Art
Boston, Mass.

Dear Mr. Allen:

Enclosed you will find the questionnaires. I delayed sending these to you as I wanted to make certain about the legality of the artist's New England residence.

Mr. Karfiol votes nowheres, but owns his property in Ogunquit, Maine where he has been a resident six months of the year for more than twenty years.

Unless I hear to the contrary, I shall include his picture.

Sincerely yours,

EGH:sr
enc.

P.S. Thanks for mentioned the Marnett show to Mr. Comstable. Six of the pictures have already been sold. The Museum of Modern Art and Smith College Museum are among the new owners. Mr. Barr did take the one you liked, and Nelson Rockefeller bought the other small pictures (2). We have succeeded in finding another handsome small panel I think you would like. If you are in town, I shall be glad to show it to you.

Col Treleaving

April 24, 1939

Mr. Kenneth R. Chorley
Room 5600
30 Rockefeller Plaza
New York, N. Y.

Dear Mr. Chorley:

Under separate cover, I am sending you a folder containing photographs and descriptive material regarding a collection of toiles de jouy from the collection of an expert in the field.

When these were called to my attention, I realized that the examples are not only remarkable artistically, but seem to be ideal for the Williamsburg restoration. Therefore, I suggested to the owner that she withhold action temporarily - until you have an opportunity to consider them.

Many of these have been on public exhibition, and at the moment the entire collection is being catalogued at the printers. It is not necessary to consider the complete group, as only part of the collection may be purchased. There are hangings, bed-draperies, etc..

Will you be good enough to return all the enclosed material, as this is the original copy, or rather the one dulpicate record.

Sincerely yours,

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Cal. Nullenberg

April 24, 1939

Dear Miss Talmey:

4/28

In the envelope, you will find two groups of photographs. One, marked "new acquisitions", represents the group mentioned in Mr. Norton's release. I shall send you the Edward Hicks, "Peaceable Kingdom", when the photographer delivers it. The other includes some of the other paintings in the collection, and will give you a better idea of the general cross-section. I have additional records here, but did not want to burden you with too many.

1341
17

If you desire any information, I shall be very glad to supply it, as we have an almost complete file of the collection in our records. I also have descriptive data, dates, etc., as most of the items came from our American Folk Art Gallery. Mr. Norton asked me to cooperate with you, and I have the permission of the Restoration to supply such information.

Sincerely yours,

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Colonial Williamsburg, Incorporated

WILLIAMSBURG, VIRGINIA

April 24, 1939

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Enclosed you will find our purchase order in the amount of $5.50 for the 11 photographs that you sent to The Art News to illustrate their article on the recent additions to Mrs. Rockefeller's collection of Folk Art in the Ludwell-Paradise House.

I have just seen clippings of this article and appreciate that as you say it is an excellent presentation for an exhibit at some distance from New York. I understand that some of the photographs were returned to your office by The Art News and if you still have them, we would appreciate your forwarding them to us here.

Thank you for all that you have done in this instance.

With kindest regards,

Sincerely yours,

B. W. Norton

B. W. Norton

SPRINGFIELD MUSEUM OF FINE ARTS
SPRINGFIELD, MASSACHUSETTS

JOHN LEE CLARKE, JR., DIRECTOR

FOUNDED BY JAMES PHILIP AND JULIA EMMA GRAY
A MEMBER OF THE CITY LIBRARY ASSOCIATION
TELEPHONE 3-5657 CABLE ADDRESS - SPART

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April 24, 1969

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

As the days went by in New York the Harnett Show grew more and more impressive. I am delighted that you have a real hit on your hands.

Would it be too much to ask if you would send us two copies of all publicity about the show, as well as catalogues, as I should like very much to have a set for the Museum and another set to give to Mr. Shean. Please do bill us for the cost of the papers and the catalogues, since that would be only fair.

With all best wishes to you, I am,

Sincerely yours,

John Clarke
Director

JLC/g

from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WORCESTER ART MUSEUM

WORCESTER, MASSACHUSETTS, U. S. A.

OFFICE OF THE DIRECTOR

TELEPHONE 2-4678
CABLES—WORCESTART

April 24th, 1939.

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York, New York.

Dear Mrs. Halpert:

I am still hoping to get to New York, but it is a very big city and as I seem to keep putting on weight, it seems to lose its attraction for me. However, when I do come, I hope to get to the Downtown Gallery. I think your exhibition of Harnett sounds grand. I like particularly the picture at Springfield. I hope that he is no longer priced at $10,000 since that would automatically let us out.

Sincerely yours,
Francis Henry Taylor,
Director.

FHT:pm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1939

3405 PARK BOULEVARD
SAN DIEGO
CALIFORNIA

April 25th.

Dear Mrs. Halpert:-

I did so enjoy your nice friendly letter, which came last month.

Miss Young wrote me of her delightful time in your gallery and how very nice you were to her, and how she anticipated going in again. I believe she has been very busy this winter.

I suppose, as the announcement came out in the Tribune several weeks ago, it is no longer a secret that my successor is leaving this summer to be married. It was quite a shock to me, for I couldn't imagine anyone going through the agony of learning that job, and throwing it up so soon. I told Mrs. R. in the beginning when I was inclined towards an older person that there was an adventage in getting an old maid, for she would stick, while a young thing would be getting married/ You probably know more about the matter of her leaving than I do.

I wonderif you have yet seen the new apartment. Everyone says it is very lovely, but that a terrific struggle it has been to get it to finally suit them.

So you are hoping to come to California this summer. I wish I were going to be here to greet you,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

for it would be such a pleasure to do something for you, who have always been doing nice things for me.

I had intended to leave next week, but through a friend who lives here have started on some new treatments with a doctor who is most unique in his method of diagnosis and treatment. He feels sure he can cure my headaches, which he says are due to pituitary infection and food poison, and although I have had only four treatments, my head is better and I have high hopes of his success.

Mrs. Candage started back last week, but Miss Scales has kindly offered to stay with me until the 26th of May. I shall be stopping to see relatives on the way back, so will not get to New York before the end of June, and then go up to Vermont for the summer.

I shall surely hope to see you in New York and perhaps be able to give you a few pointers about California. I am crazy about it here and if it were not for my brother, I would stay on indefinitely. It is a toss up whether I go South to Florida with him next winter or persuade him to come here with me.

I haven't been able to take driving lessons yet; in fact have been sick all winter with first one thing and another, the last bronchitis which kept me abed for a week. But I am crazy to get a car, and then won't I go swooping around the country. I am revelling in this new freedom and haven't the least desire to go back to work, not even to the Rockefellers. I do hope you have kept well this winter.

My love to Adam.

Very cordially,

Anne Kelly.

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THE BALTIMORE MUSEUM OF ART

WYMAN PARK · BALTIMORE, MARYLAND

April 26, 1939

Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, N. Y.

My dear Mrs. Halpert:

I have received your letter of April 22nd., and I am delighted to know that the Karfiol photographs are not lost.

You did not, however, mention the Kuniyoshi prints. Would you advise me if they have been received, or shall we continue tracing them?

Thanking you, I remain

Very sincerely yours,

Charles R. Rogers

Charles R. Rogers,
Assistant Director

CRR:bn

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April 26, 1939

Mr. Robert Bruce
Box 76 - Wall Street P O
New York, N. Y.

Dear Mr. Bruce:

Enclosed please find the Harnett material you were kind enough to let me have. I have had copies made.

It was most gracious of you to offer this additional data. Whatever information we can find adds to the limited knowledge of Harnett's history. The public response to the exhibition promises to establish Harnett as an important American artist, and we are all delighted with the results.

Some day soon, I hope to avail myself of your kind invitation to see Dr. Ryder's collection. I shall, of course, write you several days in advance to make certain that you will find it convenient. Meanwhile, please accept my thanks for your generous assistance.

Sincerely yours,

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April 26, 1939

Mr. M. Donald Whyte
1707 H Street, N.W.
Washington, D.C.

Dear Mr. Whyte:

I am so busy selling Harnetts, that I could not find a moment to dictate a letter. I am now writing this myself after hours, and hope you will forgive typographical errors as my typing is not what it might be.

If the activities let down, I should love to take a trip to Washington to see the fantasy show. It must be very exciting, and should make the Washingtonians sit up and take notice. I saw one of the reviews Miss Chase sent me, indicating that the reception is a good one. Best of luck.

It is too bad about the Hicks. I believe I told you that I had purchased this canvas recently from a banker who decided he did not like it after owning the picture a good many years. However, he took the trouble of pricing the Hicks paintings at the Museum of Modern Art show of Popular Masters, and some of the insurance valuations were terrific. Thus, after considerable haggling, I paid him a very high price, as I could not let so important a canvas slip through my hands. He had it here on consignment first, at $2000., and later accepted my final cash offer. I could not consider anything under $1050. net, and I frankly feel that the figure is low for what is undoubtedly one of the two outstanding "Peaceable Kingdoms". However, I have another version of the same subject of which a photograph is enclosed. This is now on tour with the Modern Museum exhibition but may be recalled at one week's notice. As an earlier purchase, I can make this a more profitable transaction. The museum price has been $1200., but I am willing to take $700. net - and it is a swell painting.

Mr. Keller was very lucky but Hicks owners are pretty smart today and demand over $1000. for any picture by good old Edward. I have another canvas which may interest you. I am sending along the photograph. The price is $450. net. This

will give Mr. Phillips a wide choice with a price variation. I am setting these low prices in consideration of everything invloved. Naturally, I like seeing pictures from this gallery in the Phillips collection and have always been willing to cooperate with him in the past. And needless to say, I am eager to cooperate with you. I am proving my statement by taking a tremendous cut on the Hicks paintings, especially the Peaceable Kingdom that should sell to a museum for at least $2000. I have lots of patience!

It is too bad that you cannot see the Harnett exhibition. It is a real sensation and everyone agrees that he is an extraordinary find. The Smith College Museum, the Modern Museum, and a number of prominent collectors of modern art have acquired pictures from the show and there are reservations on two. Pretty soon we shall be sold out, but what pleases me particularly is the addition to the list of important American ancestors. I used the "Nature-Vivre" title, which you may recall. Thanks.

Sincerely yours,

P.S. If you can close the deal with Phillips on a time-payment basis, it will be satisfactory, as I do not need the cash at the moment - and it may be an added inducement to the gentleman.

LGH

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April 27, 1959

Mr. Nelson Rockefeller
50 Rockefeller Plaza
New York, N. Y.

Dear Mr. Rockefeller:

Immediately after our conversation, I communicated with Rainey Bennett, who is making arrangements to arrive in New York on Monday, May 1st - as you requested. He 'phoned me again yesterday to say that he and his wife are going through the inoculation process, and that all the papers for passports have been assembled. He will bring these in. Will you be good enough the advise me at what time on Monday (or Tuesday) you wish to see Mr. Bennett. He will call here first so that I may discuss the matter to him, and explain the details as suggested by you.

Yesterday, something very exciting occurred here and I want to pass it on to you while I can still control my enthusiasm. As you know, we have been hunting for a Harnett with the Five Dollar Bill - a picture that was confiscated by the Federal agents as a forgery when it was delivered to Stewart who purchased it originally, probably in the late 1000's. Thus far, we have been unsuccessful, but our agent brought in a panel by Harnett with a One-Dollar Bill and the playbill associated with Lincoln's death. A Lincoliana collector owned the picture for its value in that catagory, but we acquired it for its Harnett value. It is the most extraordinary example we have yet found, and should create a sensation when shown. However, I am planning to keep it under cover, as the present exhibition certainly needs no additions to maintain the wild interest. Nevertheless, I must share my immediate excitement, and am sending the picture to you for a private preview since you were the first (aside from Mr. Barr) to respond to Harnett's importance. The picture will be called for the following day. I hope you will enjoy seeing it. The glass has been removed, although it enhanced the illusion of montage. In his review on Saturday, McBride said: "This triumph will make Dali die of envy". This painting certainly would kill him! American steals a march on the sophisticates abroad.

Sincerely yours,

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April 27, 1939

Mr. Francis H. Taylor
Director, Worcester Art Museum
Worcester, Mass.

Dear Mr. Taylor:

Thank you for your letter. It is always a pleasure to hear from you.

No doubt you have been hearing reverberations of the excitement caused by the Harnett exhibition. I have never experienced such enthusiasm in visitors who are flocking to the gallery in droves. Of the ten paintings for sale in the show, five have been sold and one reserved. I am enclosing a price list and a fully illustrated catalogue with detailed information. This will allay your fears in relation to prices. I am not taking advantage of the extraordinary reception by jacking up the figures, as I am eager to place the important canvases in museums. Wl in the catalogue is the only picture I cannot recommend for an istitution as it is an early example and not quite as remarkable as all the others, which are equal in quality and varied in subject. I should be glad to send full size photographs of your selection, but certainly think it would be better to make a personal survey. Harnett has to be seen to be appreciated - and how! Although we are sure of selling the entire show, I do want Worcester to have one. May I hear from you?

Sincerely yours,

Colonial Williamsburg

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APR 28 1939

April 28, 1939

KC

To: Mr. Chorley

From: Mr. Cogar

I am in receipt of your memorandum of April 26 concerning the toiles de jouy described by Mrs. Halpert. A few days ago, we received a catalogue of this collection.

We have in storage a quantity of toiles de jouy which was purchased by Mrs. Nash some time ago and which we have been unable to use due to the fact that toiles de jouy are late eighteenth century or early nineteenth century in date. It is our intention to use the supply which we have on hand in the Wythe House since this material will be appropriate for the bedrooms there and is not too late for use in this building.

We do not wish, however, to purchase more as our supply is certainly adequate for our needs but we appreciate seeing the photographs which Mrs. Halpert has very kindly sent down.

We are returning the material as you requested.

J.C.

8.18
Enc.

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Bought 175.-
" 750 MMA

April 29th, 1939

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
14 E. 49th Street
New York City

Dear Mr. Barr:

Mr. Nelson Rockefeller asked me to send this painting to you. The picture was superficially cleaned since he saw it and Mr. Rosen suggested a temporary coat of varnish on the background, to be rubbed down later when the glass may be removed -- although the glass enhances the deception as the dollar bill certainly looks real and almost stunned Mr. Rosen in its technical perfection, to say nothing of the arrangement of the panel.

Several days ago an elderly gentlemen brought me a handsomely bound clipping book made up by his father who was a friend of Harnett. This contains some extremely valuable information regarding Harnett's work and includes a number of clippings in connection with the seizure of the painting "A Five Dollar Bill" by the Federal Government. The most important clipping, however, was in connection with an interview given by Harnett to a New York reporter. I am sending you a rough copy of this clipping and am still hoping to acquire the book together with a magnificent, large canvas owned by the same person.

On page 4, Harnett refers to three panels of United States notes. The picture I am sending you is evidently one of the three referred to. The playbill in the painting is a historical item associated with Lincoln's death and the former owner purchased it for the Lincoliana.

You may retain the copy of the clipping. Please note his credo on pages 3 and 4 marked with red crayon.

Sincerely yours,

EGH:sr
enc.